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THE
HUDSON-FULTON
CELEBRATION
MCMIX
—
THE METROPOLITAN
MUSEUM
OF
ART
EXHIBITION
VOLUME I

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University of Wisconsin-Madison
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THE
HUDSON-FULTON
CELEBRATION
—
VOLUME I

THE HUDSON-FULTON CELEBRATION

—
CATALOGUE
OF AN EXHIBITION
HELD IN THE
METROPOLITAN MUSEUM
OF ART



VOLUME I

NEW YORK
SEPTEMBER TO NOVEMBER
M C M I X

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CATALOGUE
OF A
COLLECTION
OF
PAINTINGS
BY
DUTCH MASTERS
OF THE
SEVENTEENTH
CENTURY
—

BY
W. R. VALENTINER

NEW YORK
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THE Loan Exhibition described in this catalogue has been arranged in the Metropolitan Museum of Art as a part of the Hudson-Fulton Celebration, by the courtesy of the Trustees of the Museum, and with the help of its staff. In conformity with the general spirit of the celebration, the exhibition consists of two parts, one commemorative of the period in which Henry Hudson lived and the country under whose auspices he entered the river which bears his name, the other associated with America in the time of Robert Fulton and his predecessors. In both it has seemed wise to the Committee in charge that this Museum should confine itself to its proper field of art, rather than to attempt an historical or biographical display. Therefore, for the Hudson section advantage has been taken of the opportunity which America affords to-day of illustrating, by original examples, the great art of the Dutch painters of the Seventeenth Century; and for the Fulton section a representative collection has been brought together illustrative of the fine arts in America from the Colonial period down to the end of the first quarter of the Nineteenth Century.

The following-named collectors have contributed to the exhibition:

To the Hudson section: The New York Historical

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Society, the Art Institute of Chicago, Thatcher M. Adams, Benjamin Altman, William T. Blodgett, M. C. D. Borden, Charles E. Bushnell, Hon. William A. Clark, Theodore M. Davis, W. B. Dickerman, The Elkins Estate of Philadelphia, Robert W. de Forest, Wilhelm Funk, Henry C. Frick, George J. Gould, Mrs. Henry O. Havemeyer, Ferdinand Hermann, Leon Hirsch, Mrs. E. C. Hobson, Sir William van Horne, Mrs. Collis P. Huntington, Charles L. Hutchinson, Mrs. Morris K. Jesup, John G. Johnson, E. D. Libbey, Frank G. Logan, J. Pierpont Morgan, Richard Mortimer, James Ross, Charles M. Schwab, Mrs. John W. Simpson, William A. Slater, Charles Stewart Smith, Herbert S. Terrell, William K. Vanderbilt, and Peter A. B. Widener.

To the Fulton section: Mrs. W. H. Adams, Mrs. Chester Bidwell Albree, D. Maitland Armstrong, Mrs. Anson P. Atterbury, Samuel P. Avery, Dr. Edwin A. Barber, Judge Peter T. Barlow, F. H. Bigelow, Dwight Blaney, H. E. Bolles, Richard Canfield, Mrs. Elihu Chauncey, Judge A. T. Clearwater, Mrs. George H. Clements, Mrs. Wilmot Townsend Cox, Mrs. Robert W. de Forest, Mrs. F. J. de Peyster, Alexander W. Drake, Herbert Dupuy, Mrs. Richard S. Ely, G. G. Ernst, John Erving, Sherman Evarts, Mrs. Hamilton R. Fairfax, William B. Osgood Field, Harry Harkness Flagler, Mrs. Robert Ludlow Fowler, Hollis French, Dr. Horace S. Fuller, R. T. Haines Halsey, Miss Nannie Randolph Heth, Mrs. Edward Holbrook, Mrs. William H. Howard, W. M. Grinnell, Ernest F. Hagen, Miss Sarah L. Huntington, Estate of Rev. Wm. R. Huntington, J. Herbert Johnson, Miss Dorothea Keep, Thomas H. Kelly, George F. Kunz, Mrs. Wm. Camp Lanman, Mrs. Abraham Lansing, Wilford R. Lawshe, Luke Vincent Lock-

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To these contributors, representing various cities in the United States and Canada, and to those who have carried on the work of selection and arrangement, the Committee desires to express its deep obligation and its recognition of the co-operation which has resulted in producing an exhibition of the highest importance to all lovers of the fine arts.

J. PIERPONT MORGAN

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COMMITTEE ON ART EXHIBITS OF THE

HUDSON-FULTON CELEBRATION COMMISSION

PAINTINGS BY
DUTCH MASTERS

PREFACE

SO representative a collection of Holland's achievement in the art of painting during the Seventeenth Century as the present exhibition affords is proof of the fortunate acquisitions made in this direction by American collectors in recent years. Some little astonishment will no doubt be felt in European art circles that it was possible to assemble in New York one hundred and forty-nine paintings of first importance, among them thirty-seven Rembrandts, twenty Frans Hals, and six Vermeers. Even so the supply of Dutch masters in private collections is far from exhausted. Two large private collections have made no contribution to the exhibition, and from others only a part of their wealth of examples could be chosen. Only about half, therefore, of the seventy Rembrandts now in America are exhibited, with perhaps two thirds of the works by Frans Hals, Hobbema and Cuyp. Of the seven Vermeers in this country, however, we have been so fortunate as to secure six, and the work of Pieter de Hooch is with two exceptions almost completely illustrated, so far as his best period is concerned.

In assembling the exhibition it became evident that American collectors evinced marked preference for certain masters

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and classes of paintings. The art of portraiture, in particular, is most satisfyingly illustrated in their collections, masters like Rembrandt and Frans Hals being almost solely represented by portraits. Among landscape painters the preference is given to Hobbema and Cuyp. Other sides of Dutch art are not so popular here: there are comparatively few examples of genre subjects by masters like Terborch, Metsu, Jan Steen, the two Ostades; of Biblical subjects (of the seventy Rembrandts in America only four deal with this theme); of still life by its best exponents, and of the work of several animal and landscape painters such as Adriaen van de Velde, Paul Potter, Jan van der Heyden, Jan van de Capelle and others. It is possible that the exhibition may incite art lovers to extend their collections in these directions, since it was fortunately possible, through the kindness of several gentlemen whose collections include works by the above-named masters, to obtain examples by them for the exhibition.

It was only after the death of Hudson, whose life was contemporaneous with the period of Holland's political development, that a Dutch school of painting of international significance arose. If the Dutch paintings shown at the Hudson-Fulton Exhibition are the fruit of the succeeding fifty years, it must be remembered that they are expressive of the ideas of Hudson's contemporaries who in achieving Holland's political freedom made this expression possible. It was only on the favorable issue of the Lowland wars, after the truce with Spain in 1609, that the nation had time and opportunity to occupy itself with the æsthetic expression of its newly achieved nationality. That there had been Dutch painters of independent character since the Fifteenth Century is true, but Holland at that time was still united with the southern Lowland states, belonged to

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the empire of the Habsburgs, and followed in artistic expression the general trend of central European culture. In the Sixteenth Century, with Germany and Belgium, it fell under the influence of the Italian Renaissance, and the interior discords brought about at the end of the century a cessation of artistic endeavor. At the beginning of the Seventeenth Century Holland had apparently not yet established her independence, which was only proclaimed in 1648; but the Thirty Years' War, which had, so far as Holland was concerned, been preceded by a successful war of fifty years' duration, had in her case no destructive effect. The nation could already turn its attention completely to the development of an inner life, though the art of this period frequently reflects the war spirit that was still abroad in the land.

The golden era of Dutch painting is compressed into the brief period between 1625 and 1670, although three generations of masters lent their lustre to it—Frans Hals, born in 1584, Rembrandt, born in 1606, and Jan Vermeer, born in 1632. If the art of the first generation flowered late, and that of the third had an early close, it is due to the fact that a certain period—about two decades—was necessary for the development and establishment of a national art, and that in 1670 the French school made its victorious appearance, completely submerging the native painting. Unusually late was Hals' development, and Jan Vermeer died early in 1677. In this manner Rembrandt's productive era embraces almost completely that of the three generations, whose art but for his influence could never have attained so rich a development.

Holland's contribution, during this golden age, to the universal progress of painting lay primarily in the fact that she freed it from its dependence upon the Church,

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and originated a series of new types which have since become common to all nations. Until that period the painter had occupied himself chiefly with the production of altarpieces and paintings which were intended to exert a religious influence upon the spectator. The Dutch Church, however, no longer wished for pictures, so it devolved upon the artist to originate his own theme or to procure it from some private patron. Paintings were now destined for the decoration of private houses, and consequently assumed a less unwieldy form. In the place of altarpieces or wall paintings, easel pictures came into vogue. It was natural, too, that a reaction should take place against all forms of the idealism of which, until that time, at least a pretense had been made. Artists began to reproduce simply what they observed in nature around them, and their patrons were content to hang on their walls a landscape or a street scene such as they were familiar with in their daily life. The simple realism, closely following the chosen model, was natural to the Dutch people, whose strength lay less in their imagination than in their powers of close observation. In this manner were inaugurated the various types of paintings as we now know them—landscapes, genre subjects, still life, and portraits. Of these only portraiture had before enjoyed an independent existence, and even then frequently in connection with religious subjects.

The highest achievements of Dutch art are confined to paintings of the above types—which are those represented by the pictures of this exhibition. The portrayal of religious subjects fell almost altogether into abeyance, Rembrandt being their only exponent, although his deeply spiritual conception compensates for any apparent lack of inspiration among his contemporaries.

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In addition to his realism, the Dutch artist is characterized by a strong feeling for color and a peculiarly keen observance of the play of light and shadow. He rejects, as a rule, the rich variations of local coloring, pitching his composition in one or few tones. A glance over the exhibition convinces one of this sparing use of the more lively colors; here and there perhaps one at most appears. The silvery-gray tones so exquisitely rendered during the Hals period, or the golden browns characteristic of Rembrandt, predominate. Within this restricted scale, however, what rich, what subtle gradations! To explain this preference for brown and gray one needs but to recall Dutch scenery, which, naturally not rich in color, is often still further dimmed by the mist which veils it. Then, too, dark tones with strong contrasts of light and shade were characteristic of the Baroque period, and a love of dark shadows and monochrome prevailed in all other European countries in the Seventeenth Century, as in the works of Salvator Rosa, Murillo and Gaspar Poussin. The depicting of the play of light and shadow, which demands a certain subduing of the color scheme, became among certain Dutch masters the keynote of their art. This is true of Pieter de Hooch and Jan Vermeer, who in their interiors reproduced marvelously the play of light, and of Rembrandt, who obtained his most poignant shades of expression through its medium. The landscapists were especially happy in their delineation of the effect of sunlight on clouds: Cuyp, for instance, with his love for the golden tones of evening, and Jan van Goyen and Jacob van Ruisdael, whose clouds drenched in silver light seem to be living organisms. Regarded as a whole, Dutch art from the period of Frans Hals to that of Rembrandt developed along the line of an increasingly individual and

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spiritual conception of nature. The works of Hals and his contemporaries express a naïve and momentary impression, which in Rembrandt's time has been replaced by a more thoughtful and contemplative mood.

The period of Frans Hals is represented in the exhibition by twenty works from the master's own hand and several by his followers, Jan Verspronck, Judith Leyster, Dirk Hals, and the landscapists of the period, Jan van Goyen and Salomon Ruysdael.

Frans Hals was the son of stirring times which are reflected both in his life and in his art. He came from Antwerp and brought with him to Haarlem something of the Flemish temperament. On his arrival, he seems, before settling down to work, to have devoted himself for some time to a life of pleasure. The pictures on which his fame rests seem all to have been painted after his thirty-fifth or fortieth year. He was twice married and had several children, whom he depicts for us charmingly in his genre pictures. During his long life in Haarlem, he became the founder of an important school, more by force of example than by any methodical instruction. His pictures seem painted in a passion of eagerness, with a wonderfully sure hand: impressions of a moment, hastily seized from his restless models—wild youths drinking in a beer-shop, children laughing unrestrainedly at their play, above all, the industrious burghers still eagerly occupied in the up-building of their nation. The expression mirrored in the countenance in a moment of passing excitement appealed to him particularly, expressions characteristic of a people newly attained to independence, naïve pride, defiance, triumph or wild merriment. At the same time his brush-work displays a self-consciousness and individuality

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undreamed of by any earlier artist. He was the most "modern" of his time, knowing that by his fluid, sketch-like brush-strokes he obtained a mobility and animation never before reached, and realizing that his colors seemed thereby more luminous and deeper.

Frans Hals is probably more fully represented in America than any other Dutch artist. The works here exhibited show him at his best, for almost all of them date from his most felicitous period, from 1635 to 1655, and have neither the hard dryness of his earlier style, nor the black shadows of his later work. Hals seldom again displayed the mastery exhibited in the "Portrait of an Artist," owned by Mr. Frick, in the "Heer and Vrouw Bodolphe," owned by Mr. Morgan, in the "Portrait of a Woman," in the possession of the Museum, and the "Isabella Coymans," from Mr. Widener's collection, which equal any of his best works in Haarlem. The same freedom and spirit, too, are displayed in the pictures of a small size (the portraits of clergymen owned by Sir William van Horne and Mr. Borden, and Mr. Hutchinson's "Wilhem Heythuysen"), while his contemporaries so often lost themselves in details in similar works. And how excellently the character of his subjects is expressed in their pose! While his fellow-artists Mierevelt, Ravesteyn, Honthorst and Moreelse constantly repeat a single attitude, the three-quarter view, Hals seems to allow his model to pose himself at will. The rather haughty young aristocrat "Balthasar Coymans," from Mrs. Huntington's collection, rests his arm nonchalantly on the arm of his chair; in the other portrait lent by Mrs. Huntington, a man with a strained, nervous countenance clasps his gloves stiffly to his breast, while the preacher Sibelius holds his right hand aloft in eloquent gesture. The

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women, whose true, domestic natures were inimitably portrayed by him, are shown with hands crossed comfortably on their lap. And what unconstrained merriment his children reveal! Scarcely another painter, even Rembrandt himself, has portrayed them in so fresh and lifelike a manner. Mr. Charles S. Smith's and Mr. Libbey's pictures show this side of his art, an approach toward genre painting in portraiture.

The manner in which his style was modified by his pupils is shown in the two charming pictures by Dirk Hals, lent by Mr. Morgan, and in Judith Leyster's gaily colored painting, belonging to Mr. Johnson. The same bright, joyous mood is there, but the figures are on a smaller scale, in more spacious surroundings and depicted in lively, concerted action. In temperament and brushwork these pictures are so closely allied to the master that their former attribution to him is easily understood. It is indeed only of recent years that the works of Judith Leyster, the foremost Dutch woman painter and wife of Jan M. Molenaer, a pupil of Hals, have been distinguished from those of the master himself. In the art of portraiture Jan Verspronck was Hals' most worthy follower, and his gracious style is well represented by the painting lent by Mr. Funk.

The same simple realism with which Hals portrayed his contemporaries was brought to the depicting of Dutch scenery by Jan van Goyen and Salomon Ruysdael, who raised the art of landscape painting to independence. There exists a spiritual relationship between these two masters, both of whom choose as subjects the flat countryside intersected by canals, the lines of dunes, a view of open sea or frozen canal. Salomon Ruysdael has, perhaps, a richer,

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more lively palette, van Goyen tenderer tone gradations. It was a great innovation, compared with the old school of landscape painting, that these artists dared to picture a low-lying, level horizon, as in reality it appears to the eye, lending at the same time to the heavens the full value of their height. The earlier artists, with a kind of bird's-eye perspective, had covered their canvases with scenery, and then, fearing that that alone would not hold the interest, had generally added numerous brightly colored figures. Now the beauty of the wide Dutch landscape began to be felt, and its exponents relied upon the close observation and portrayal of atmospheric shades to relieve the seeming emptiness. All figures were subordinated to the general color-scheme, and receded before the pre-occupation with nature. In the two paintings loaned by Senator Clark, and the one owned by the Museum, van Goyen is shown at the height of his middle and later periods. The two larger paintings, depicting the same scene, the town of Rhenen, and painted ten years apart, are still in the brown tones of the thirties and forties, while the view of Dordrecht has the silvery tints of the later period. In the golden-brown tones of the two large woodland scenes by Salomon Ruysdael (in the Museum and in the collection of Mrs. Jessup) the influence of the school of Rembrandt is easily discernible. Salomon Ruysdael is further charmingly represented by some rare winter scenes, particularly that owned by Mr. Widener. In this connection mention should be made of Aert van der Neer, an artist who, belonging in part to a later period, confined himself to a narrow field of expression, the painting of moonlight, sunset and winter scenes. The night scene belonging to Mr. Hermann is painted in an exquisite miniature-like finish.

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The most prominent place in the exhibition is naturally occupied by Rembrandt. It would seem impossible to see enough of his works side by side, for hardly another master in the history of art can show so varied a development. Through four decades, from year to year, one can trace his ever unfolding powers, while perhaps no one else has depicted so diverse a range of subjects. He was the one Dutch painter who attempted with equal success all forms of pictorial representation — portraiture, religious and historical scenes, genre, landscape and still life — and to all these varied types he brought his richly personal point of view. As superficial mediums of his art one notes especially the contrast of light and shadow, the emphasizing of some special feature through a light falling into a dark room ; its inner strength rests on his masterly delineation of feeling, for which this mysterious and concentrated lighting is but the preparation. He is one of the greatest delineators of character and of pathetic humanity; and is related therein to Shakespeare, to whom the analysis of human nature with all its shades and passions was of paramount interest. Rembrandt, as an earnest, slow-blooded Dutchman, naturally occupied himself more with the portrayal of the quieter moods than with violent manifestations of passion. By a shade of expression he mirrored on the countenance the innermost feelings of the soul, in a manner satisfying even to the modern psychological standpoint and unique in earlier art. This human, touching side of his art makes so strong an appeal, while the form is of such technical perfection, that one asks one's self at times, Which is the more wonderful, Rembrandt the artist, or Rembrandt the man? Through his interest in psychology, portraits and portrait studies—studies, that is, in which the model seems to be unconscious of observation — constitute

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the greater part of his artistic achievement. They embrace about two thirds of his total output of more than six hundred and fifty pictures, and predominate in the exhibition.

There are, first of all, a series of self-portraits representing the artist at the various stages of his career. The study from the collection of the King of Belgium, now owned by Mr. Morgan, and the pictures of Mr. Libbey and Mr. Logan show him with smooth, untroubled countenance, his blunt features suggesting a humble origin, but already reflective and regarding the world with an expression of confidence. The last two paintings date from the period when the young artist, leaving his circumscribed surroundings in Leyden, went to cosmopolitan Amsterdam, where fame awaited him. The portrait from Mr. Terrell's collection, painted twelve years later, depicts the artist at the pinnacle of his fortunes as the first painter of Amsterdam. An air of confident distinction has replaced the hesitancy of youth, and inner content and the congenial exercise of his powers are expressed in his bearing. The portrait owned by Mr. Widener, preëminent in its coloring, dates from the year 1650 and denotes in the slightly saddened expression the change that had taken place in the artist's fortunes. His fame had begun to diminish, and public and domestic misfortune went hand in hand, but the glitter of splendid color with which he has surrounded himself in this canvas serves to mitigate the bitter expression of his features. Lastly, there is that supreme, much-lauded work belonging to Mr. Frick, painted in the year when through his bankruptcy the artist's social position was shattered. Seldom has an artist, arrayed in such humble garments, presented more consciously and imposingly his true majesty to the eyes of the world. To the society which will no longer recognize him he presents

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a countenance of royal disdain and smiling scorn, expressed with a perfection of technique as simple as it is powerful.

From other portraits we learn of Rembrandt's family life, for he was of an essentially domestic nature, and his devotion to his family is mirrored in their eyes as painted by him. The portrait of Saskia belonging to Mr. Widener is full of the transfiguring glow of the first years of their married life and is one of the most charming ever painted by the artist of this gracious woman. When Saskia died in 1642, Rembrandt, after some years of solitude, took into his home a girl of humble origin to care for the little Titus, his son. This was Hendrickje Stoffels, who later became his second wife. It might be possible that she is to be recognized in the portrait from the Art Institute in Chicago, dated 1645, as it bears a resemblance to some of her assured portraits of later date. She was a simple girl, possibly an orphan, not as accomplished or distinguished as Saskia, but possessed of a warm heart, and was a true helpmeet to the artist until her early death. The portrait owned by Mrs. Huntington dates from the period of her illness, fifteen years later. A golden evening light, like a dissolving dream, surrounds her figure; her look expresses weariness, but the pose is full of a touching devotion and love. Such works as this show the remoteness of Rembrandt from Frans Hals, who saw only the joyous side of life, and understood nothing of resignation, pain, or the feelings which lie concealed beneath the surface. After her death, only Titus remained to his father, and to this son, as numerous portraits prove (one of the most beautiful of which with the companion portrait of his wife is lent by Mr. Altman), the master clung with touching affection. He, too, died, a year before his father, having married but a short time previously.

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From Rembrandt's portraits of strangers we obtain a further insight into his relations with the outer world. We have, in the first place, several belonging to his early Amsterdam period (1631-1633), those belonging to Mrs. Jessup and the Historical Society, the important anonymous loan and the portrait of Nicolaes Ruts owned by Mr. Morgan, in which Rembrandt has given us clear and objective likenesses of his sitters. At this period the master was occupying the rôle of fashionable painter, and in deference to the wishes of his patrons and in his own interest had to efface much of his originality of temperament. Nevertheless these simple paintings, with their pregnant characterization and intensity of expression, outrank by far the contemporaneous works of de Keyser and Mierevelt, though frequently similar to them in arrangement. During the following three or four years, occasionally earlier, in works where he had a freer hand, this suppressed originality of temperament asserts itself strongly in the vivacity of action which he lends to his models. This was the period when, full of the confidence of a young conqueror, he wished in intensity and animation to equal the works of Rubens and Frans Hals. This powerful pathos is displayed in the gorgeously colored "Noble Slav" from the W. K. Vanderbilt collection, one of the most imposing works achieved by him during that period. In another painting, dated 1634, belonging to Mr. Mortimer, he endeavors to heighten the expressiveness through the introduction of an almost genre-like motive. This preoccupation with the dramatic was followed in the beginning of the forties by a period of inspired quiet, characterized by a rejection of all exterior effects, and illustrated by such masterpieces as the "Gilder" and the "Old Woman" of the Havemeyer collection, works which in technical per-

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fection and the manipulation of light and shadow stand unsurpassed. The simple conception and arrangement of his subjects, which he had affected until that period, was replaced in the course of the forties by a poetic and inspired delineation. The pinnacle of this style was reached about 1650, from which period date the "Good Samaritan" in the Louvre and "Daniel's Vision" in Berlin. To this period belong the two portraits of artists owned by Mr. Frick and Mr. Morgan, and Mrs. Huntington's portrait of a savant, works to which the master has lent so great a part of his own romantic sensibilities, or discerned so much in his subjects, that we may well ascribe poetic gifts to these possibly simple natures.

During the fifties, this gracious, poetic mood was replaced by one of touching melancholy and reflectiveness, especially in the studies of heads—the "Old Man," lent by Mr. Slater, for example—which were perhaps clearer revelations of the artist's soul than his finished works; and finally, in the last decade, a resigned, somewhat rigid earnestness pervaded his works, which were clothed in broad majesty of form. In these final works Rembrandt rejected all elaboration of pose. The figures are generally depicted facing the spectator; the artist no longer seeks to make the attitude expressive of the temperament of his subject, and the gaze seems veiled and uniform. But some secret charm resides in these paintings. It is as though the soul imprisoned in gloomy depths pursues under their cover a far-away and mysterious existence.

Rembrandt's skill in composition is displayed only in two or three works. One of these, however, "The Finding of Moses," is splendidly illustrative of his gift in this direction. Into a small compass he has compressed a work of Oriental

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fantasy and splendor. The figures, in themselves of no great charm, are so transfigured by the lighting and the natural beauty of the scene in which they stand that they seem to us like some tale from the "Arabian Nights." Comparing this work with the so-called "Sibyl" (Mr. Davis) and the "Lucretia" (Mr. Borden) of thirty years later, one scarcely recognizes the same hand. In the early work there is still an echo of the miniature-like finish of the Leyden school; in the later, broad, free brush-work and directness of representation, concentration on one figure, it might even be said, on the expressive features which sufficed to relate the whole story. How marvelously the sorrow, the very passing of the soul, is portrayed in Lucretia's swimming eyes and slightly opened mouth, and how secretive are the hidden smiles playing over the shadowed face of the Sibyl! The art of breathing upon what was in itself commonplace the divine spirit of genius—for in both these pictures Rembrandt made use of every-day models—yet not depriving them of the sorrow and sympathy which go to make up all that is best in humanity, is the only link between these early and late works.

The school of Rembrandt is represented satisfactorily by works of three of his best pupils—Philips Koninck, the landscapist, Nicolaes Maes, the genre and portrait painter and Ferdinand Bol, who most successfully imitated his master in his early portraits like in the painting lent by Mr. Davis. The delightful landscape owned by Sir William van Horne shows how closely Koninck's work was related to that of the master himself, forming a link in the chain which connects Rembrandt with the great English masters, Turner and Constable. He has the concentrated, glowing light of the Rembrandt pictures, but, contrary to the master, he does not

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confine himself to ideal landscape, depicting the flat lowland scenery, and perfecting, as van Goyen's successor in this field, the manner of that earlier master. In much the same manner Maes, through lack of imaginative power, was constrained in his compositions to follow reality much more closely than Rembrandt. He approached him more nearly in his early works, the richly colored study of an "Old Woman," owned by Mr. Johnson, for example. In his later period he fell quite under the influence of the French school and seldom again attained the mastery displayed in the portrait lent by Mr. Adams.

It seems as though in Rembrandt's time innumerable artists of prominence arose as at one stroke, surrounding the master like a following of nobles about their chief. The crowning point of Dutch art was reached during the years 1650-1665. It was during this period that almost all the masterpieces of Pieter de Hooch, Meindert Hobbema, Jacob van Ruisdael, Jan Vermeer, Gerard Terborch, and last, but not least, a great part of those of Rembrandt and the aging Frans Hals, were painted. All the masters of this period strove to attain a more highly poetical expression in so far as their characteristic realism permitted. The fresh realism and audacity of the Hals period were replaced by the contemplative, quiet and more spiritualized conception of a quiet civic community enjoying the fruits of its newly won peace. Every stratum of this civic society found its illustrator; all types of painting were represented by masters of first merit. Among them genre subjects should perhaps receive our first consideration.

Gerard Terborch is the exponent of the more aristocratic circles of Dutch society, a master with a delicate color sense and most sensitive hand. The portraits lent

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by Senator Clark and Mr. Frick are examples of his strange portraiture, in which his model, cleverly silhouetted at full length and in small proportion, is placed in spacious surroundings ; while his refined and distinguished genre painting is illustrated by the works lent by Messrs. Borden and Johnson. In the latter work, one of his masterpieces, Terborch employs a motive of the Frans Hals school, the glorification of the soldier's life, but with a vast difference from those older and rougher pictures with their studied arrangement and rude technique. Here the cool gray tones are delicately harmonized, the figures surrounded by tender lights and shadows, and their costumes depicted with an exquisite feeling for shimmering surfaces.

Gabriel Metsu, who sought his subjects among the middle classes, approaches Terborch in refinement of execution and charm of color. His artistic development was very early. At fifteen years of age he became a member of the Guild of Painters, and died young. This youthfulness is discernible in his works. They have a fresh, romantic swing, that is often a little too impetuous, for instance in the picture owned by the Museum. Metsu affected rich, fiery colors far more than the more sedate, cooler Terborch. The colors, especially the red, in his well-known masterpiece, "The Visit to the Nursery," formerly in the Kann collection, now owned by Mr. Morgan, are extraordinarily luminous ; in fact, the whole color-scheme is deliciously fresh and light. The story-telling subject in this work is so cleverly chosen and graciously executed that few Dutch genre pictures can be compared with it. The artist is, above all, animated by the dramatic spirit, and is, for a Dutchman, of an unusually emotional nature.

Pieter de Hooch, the third great portrayer of Dutch life,

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is of a slower, more earnest temperament. He developed from small beginnings, originally painting soldier scenes as did Terborch, and his art early lost in power, partly, no doubt, as a result of the narrow circumstances in which he lived. He was a valet by calling and painted his pictures for a few guilders without receiving much recognition or encouragement. During the ten years of his best period, however, he painted works which rank with the finest achievements of Dutch art. He is exceedingly well illustrated in the exhibition by four works of this period, three interiors and one outdoor scene. Mr. Borden's picture alone is in his later manner. It is, however, a fine example of a period when his compositions, drawn from more aristocratic circles, were apt to be overcrowded and were somewhat hard and black in the shadows. The picture lent by Mrs. Havemeyer is one of the most finished works of the artist's best period, unexcelled in its warmth and glow of color, and the rendering of the sunlight which floods the room. In the two other interiors, Mr. Blodgett's and Mr. Widener's, he has introduced a double play of light. The bedroom scene lent by Mr. Widener shows one of those charming glimpses of courtyard so characteristic of de Hooch. In his outdoor scenes, as well as in the interiors, he contents himself with depicting few figures—a mother and child, for instance, in which his own wife and child may be recognized—and concentrates all his art in rendering the play of light and shadow, against which the few colors employed in the costumes stand out glowingly.

In conjunction with Terborch, Metsu, and de Hooch, who may be termed the delineators of the upper classes of society, stand Jan Steen and the two Ostades, who turned their attention to the illustration of peasant life and

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the humbler citizens. Jan Steen is, after Rembrandt, more richly endowed with imagination than any other artist of the Dutch school. The inventive faculty displayed in his works, of which more than eight hundred survive, seems inexhaustible. His is a nature bubbling over with high spirits, delightful humor and carelessness. His wealth of fancies reminds one of the Shakespearean comedies, to which he seems unconsciously to have supplied illustrations. His quick manner of working did not always result happily. Sometimes he fails completely, at others executes works of highest perfection. In these he displays himself as a wonderful colorist, tuning his composition to a key of rich, glowing color, or, more in the manner of the Dutch school, harmonizing it delicately in one tone. Mr. Johnson's "Grace Before Meat," built on a scale of delicate gray and pale violet harmonies, is an example of this latter class and shows the artist in the rôle of an earnest, kindly observer of family life. Contrasted with this picture are the examples lent by Mr. Widener and Mr. Schwab, showing him in a mood of rollicking abandon, reveling in bright, gay color. It is remarkable that with all his wealth of fancy he is always primarily an artist, equaling Terborch in his rendering of fabrics, rivaling van Goyen in his landscape backgrounds, while his still life is unexcelled by the best exponents of that form.

In inventive faculty the Ostades cannot be compared to Jan Steen. Adriaen, especially, who is the public's favorite, repeats over and over again his comfortable, round-headed, thick-nosed peasants, and never quite shakes himself free from a somewhat Philistine atmosphere, with exception of his youth, when, in imitation of Brouwer, he was particularly exuberant in manner. In him genius is replaced by a

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loving and careful execution; he pleases through his choice of winning motives and the cheerful, peaceful mood to which all his works are toned. He portrays, as a rule, the joys of family life, the blessings of labor, or occasionally the conviviality of the inn, all in a quiet, temperate mood, and characterized by a fine feeling for color and close observation of the interior play of light. The two pictures which represent him in the exhibition were painted thirty years apart. The earlier, belonging to the Museum, and, for Ostade, a painting of unusually large compass, was painted during the period of his transition from his earlier style to one arrived at under the influence of Rembrandt. The figures are still rough, Brouwer-like types of rude character, but a rich golden tone predominates to which the local color is subordinated, and there is a concentrated, Rembrandt-like fall of light.

The famous painting belonging to Mr. Widener, formerly in the collection of Lord F. Pelham Clinton Hope (which was peculiarly rich in masterpieces of the Dutch school), is a late work, dated 1673, one of the latest pictures included in the exhibition, and belonging in reality to the third period of Dutch art. It has the cool smooth colors—a fine gray-blue predominates—and silvery daylight of that period. In it the artist displays a restrained perfection and clever arrangement of the few figures, which are rendered with delicate care and enamel-like color.

Adriaen's younger brother Isack, who died young, was for a long time overshadowed by him. He is, however, in his best works quite equal if not superior to his elder brother. He naturally does not display so varied a development as was attained by Adriaen during his long life. His favorite theme is a traveler halting for rest, generally

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on a country road and with a white horse. He also painted very successful winter scenes. His nature is more poetic and romantic than Adriaen's, as the artistic nature of the costumes he depicts alone would demonstrate, and his glowing, deep gold tones are more closely allied to the Rembrandt school. His art, so splendidly represented in England, is little met with in this country. There are not more than five in the larger collections, a big winter scene in the Hearn collection at the Museum and two fine examples belonging to Mr. Johnson. To these must be added the two paintings exhibited, belonging to Mr. Widener and Mr. Blodgett, both in his best manner. The former charms us by its flickering play of afternoon sunlight among the numerous figures on the village street and in the background of foliage, while that of Mr. Blodgett, notable for its clever detail, is worked out with a spirited, playful technique in brown tones, against which dashes of color, a glowing light green and red, stand out.

Landscape painting, too, reached in Rembrandt's period its highest perfection at the hands of Jacob van Ruisdael, nephew of the older master Salomon Ruysdael, and Meindert Hobbema, who was Ruisdael's pupil. A worthy representation of these masters is of special interest in America, showing as they do how much the older English masters and the Barbizon school, both so well represented in this country, owe to their inspiration.

Jacob van Ruisdael is by far the most many-sided of the Dutch landscapists, bringing to a riper perfection the different types of landscape essayed by the masters of an earlier generation—lowland, forest, winter scenes and marines. Although more varied than Hobbema, he scarcely fascinates us so much at first glance, concealing as he does his personality behind

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the strict objectivity of his studies of nature. Then, too, the numerous works of his later period, the waterfalls and northerly mountain landscapes with their black shadows, have detracted from his fame. The artist, who nearly starved to death, found in these artificial scenes, which were popular with the public, the easiest way of earning his bread. A nearer inspection of his many works reveals, however, a powerful if retiring individuality. He bows before the majesty of nature, and this perception of her mighty forms is visible in all his works—in the giant tree-trunks of ancient woods, in the soaring cliffs over which the mountain torrent precipitates itself, in the dark clouds massing before a storm, or in the far-reaching lowlands over which cloud shadows are hovering. His landscapes are all touched with melancholy. They speak of the past, these shattered oak-trees, mountain ruins and deserted huts, and of man's subdual at the hands of the elements, showing him hurrying through the shadows over perilous bridges, or in the dreary depths of the forest, with an eternally frowning sky above him. His technique is of a solid, consistent texture, more worked out than Hobbema's more liquid brush-work.

Ruisdael began with simple pictures of the country around Haarlem, a couple of tree-shaded cottages, or a road beside the dunes, more or less in the manner of the earlier masters, but characterized from the first by greater sharpness of detail, a more sculptural feeling, stronger contrasts of light and shadow, and more sense of distance. The pictures lent by Mr. Morgan and Mrs. Simpson are excellent examples of this early manner. Later he devoted himself chiefly to depicting forest scenery, which before his time was practically neglected. In such pictures he necessarily reveals a large part of his own poetic nature, for Holland and especially the

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neighborhood of Haarlem, where Ruisdael lived, is but sparsely wooded, and he was obliged to go to Guelderland and towards the German frontier to make his studies, creating his compositions upon his return home. The works produced during the sixties show an especially happy union of his own personality with the impressions he absorbed. The large forest scenes owned by the Museum, Senator Clark and Mr. de Forest belong to this period, as do the three masterpieces depicting the country around Haarlem, which are expressive of a deeply personal mood: the "Dunes near Haarlem" (Mr. Slater), the "Winter Landscape" (Mr. Johnson), which is one of the most beautiful landscapes of the Dutch school, and the stormy sea owned by Mr. Ross. Towards the end of the sixties, the artist, in an effort to render his work still more effective, became interested in mountain scenery, with which he himself was almost totally unfamiliar, knowing it only through sketches made by his teacher, Allaert van Everdingen, who had visited Norway. One is astounded at the adaptability and imaginative power with which Ruisdael transplanted himself to this unknown world, and his earlier works in this manner, which still belong to his good period, are thoroughly real, poetic and heroic in character. The works lent by Messrs. Borden and Frick and Mrs. Huntington come under this category.

Meindert Hobbema, who in his early development was strongly under the influence of Ruisdael, stands out in strong contrast to him. His temperament was cheerful and lively; he seems to have worked more quickly than Ruisdael, and in his inspired moods painted pictures of great perfection. The two pictures lent by Mr. Morgan may be numbered among the finest landscapes of the Dutch school, unsurpassed in their light and warmth of tone, in the minutely

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observed play of light and shadow in the foliage and variegated green of trees and grass. Hobbema's landscapes have a Sabbath-like repose and beauty, inviting the beholder to transplant himself in spirit beneath the trees of their shady, winding walks. Their facility of execution, too, lends to them the freshness of a newly painted work. The artist confined himself to a restricted field, choosing generally an open, wooded landscape crossed by a small sheet of water, a mill-stream or a couple of winding paths, and generally repeating the same arrangement—a tall group of trees whose silhouette is balanced on the other side by a smaller group standing farther in the background, so that there results as upper contour a flat diagonal curve, typical of the Baroque style. This diagonal arrangement was employed by van Goyen and the earlier landscapists, but a comparison with Hobbema's work reveals the darker side of the picture as much emptier in their case, the later master preoccupying himself more with the filling of this plane.

Jan van der Heyden stands related to Aert van der Neer, an artist of the foregoing period, in the similarity of their conception, although they differed widely in their choice of subject—van der Heyden restricting himself to the portrayal of buildings and architectural views. Both are characterized by a typically Dutch love of detail, to the delineation of which they bring as much love and interest as they expend upon the larger forms. This peculiarity of the Dutch painters, which seems consistent with the smallness of their native land and the narrow circumstances in which most of them lived, was already discernible in the Fifteenth-Century van Eycks, who were of Dutch origin, and in the Seventeenth Century is but an unconscious perpetuation of their manner. It was not given to all the Dutch artists

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to combine this care for detail with a sure feeling for the whole, but van der Heyden was among the fortunate exceptions. The admirable work owned by Mr. Davis shows his love of detail in the perfecting of every little brick in the wall, yet he by no means sacrifices the general harmony, presenting a firm, well-balanced architectural composition.

No inconsiderable part of the happiest achievements in Dutch landscape painting were the result less of the direct study of nature than of the yearning to depict scenery with which the artist was not daily familiar, as evinced in the portrayal of woodland scenes. In this manner Cuyp and a whole group of artists painted landscapes of an Italian character through their longing for more smiling skies which they had perhaps never, or at best only fleetingly, known. This very personal mood, which completely pervades Aelbert Cuyp's pictures, stands very close to our modern spirit. His subjects are of the utmost simplicity, often even prosaic—a view of the Maas with a couple of sailboats and a lofty sky, or a meadow with cows at pasture. But these wide, empty spaces are a domain for his poetry and dreams. He has lost sight of detail and of the material side, seeing only the irradiating light that floods this modest corner of the earth with a golden evening glow, transforming it into a domain of happiness and peace. His art is a lesson in masterly restraint. All his life long the artist confined himself to painting this sunset hour. He would have wearied of it soon had he not interwoven in the scene the thousand transforming moods which nature then wears, lending to it an inexhaustible and varying charm. What a contrast between the wonderful distance in the view of the Maas lent by Mr. Frick, and the homely, narrow dune road with its snugly nestling village in the little picture belonging to

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Senator Clark, or, again, in the negligent, admirably placed group of fowls in Mr. Johnson's picture! Cuyp was a dreamer of phlegmatic temperament. He depicts his figures and animals reposing in harmony with their silent, peaceful surroundings. His shepherd lads are at rest, the cattle idly grazing, the rider halts for repose. Still life was therefore a natural field for his powers, although, unlike the other still-life painters, he pitches his whole composition in one tone, as exemplified in Mr. Johnson's picture, the still life with "Peaches." His development was slow, but marked by distinct stages which may be followed in the pictures here exhibited. His early landscapes are reminiscent of van Goyen. He painted lowland scenes in pale colors, which, however, in their harmonious simplicity, already excel those of the older master. The charming "Village on the Dunes," belonging to Senator Clark, and Mrs. Huntington's "Piping Shepherd" belong to this period. The middle period, in which he produced his masterpieces, is represented by the landscapes lent by Messrs. Morgan, Frick and Gould. Later he shared Ruysdael's dissatisfaction with his native scenery. His Southern skies demanded Southern surroundings, and he introduced cliffs and occasionally fantastic ruins and bridges reminiscent of the Roman Campagna. The picture lent by Mrs. Simpson is an excellent example of this manner.

Cuyp is generally designated as a cattle painter, in company with Paul Potter and Adriaen van de Velde. While Cuyp, however, characteristically subordinates his cattle to the general harmony of the scene, Potter devotes the closest attention to each animal, neglecting occasionally, in his love of detail—especially in his larger pictures like "The Bull" at The Hague—to observe sufficiently the harmony

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of the whole. He studies individualities so closely that he may actually be termed a painter of animal portraits, depicting marvelously their sculptural quality and the texture of their hides. With this unbiased rendering, he is probably more sensitive than the other artists of his time to the plein-air effect of cattle at pasture. This is well shown in the admirable painting owned by Mrs. Elkins and in Mr. Hirsch's cattle scene, which is a smaller variant of the Hague "Bull."

It is instructive to compare with Cuyp's and Potter's cattle the animals by Adriaen van de Velde shown in Mr. Johnson's important painting and the bull painted by this artist in Jan van der Heyden's street scene from the collection of Mr. Blodgett. In this painting Adriaen van de Velde is, above all, preoccupied in depicting the play of light on the silky velvet of the animal's hide, subordinating it at the same time, with more suppleness than Potter displayed, to the general scheme of the painting. He was, in fact, the most adaptable of Dutch animal painters, lending his gracious art to the enrichment of landscapes by other masters and attuning his contribution in an invariably just proportion to the general pictorial scheme. The Holford landscape by Hobbema, owned by Mr. Morgan, with cattle and figures by van de Velde in the foreground, is a fine example of this coöperation.

Marine painting, so important for our exhibition, hardly occupied the place in Dutch art that the rôle played by the sea in the nation's life would seem to claim for it. This is perhaps due to the fact that most of the artists lived in Binnenland, the sea being there too near at hand, perhaps, to become, as did mountain scenery, for example, the object of their dreams. We miss, too, that larger mood which

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wide uninhabited spaces inspire in the modern spirit. The love of detail characteristic of the Dutch artist led him here to devote a penetrating attention to each individual part of the picture. He introduced, if the spaces seemed too wide, boats, men, or a glimpse of busy shore, all depicted in a realistic, unimpassioned manner that does not rise above actualities. Real marines are rare. In most of the so-called sea pictures there is a glimpse of land on one side or the other, or in the background, suggesting that the subject may be some broad Dutch canal, a glimpse of the Maas or of the Zuyder Zee. The ocean's stormy moods, which found in Rubens' impressionable Flemish temperament so fine an exponent, were alien to the quiet, placid Dutch nature. With one notable exception, Jacob van Ruisdael, Dutch painters all present the ocean in its moments of placid calm, with a somewhat concentrated light, more reminiscent, occasionally, of an interior than of the outdoors.

Simon de Vlieger, of the older generation of Frans Hals and van Goyen, is represented by a little picture belonging to the Museum, which has the silvery-gray tones and fine atmospheric shading of those earlier masters. From this simple realism developed the art of Jan van de Capelle and Willem van de Velde the younger, the two most famous Dutch sea painters. To these the name of Jacob van Ruisdael should be added by right of his few noteworthy presentations of storm scenes.

Willem van de Velde received commissions from the British Government to paint battle-ships or pictures commemorative of sea fights, and from this work adopted at times a hard, accurate style, even in his original compositions. His two exhibited works (Mr. Borden's and Mr.

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Blodgett's) show him at his best. The color-scale is much enriched since de Vlieger's time, and the little coast scene lent by Mr. Blodgett expresses a more inspired mood.

Jan van de Capelle is preëminently a master of original genius. He seems to have been the first to recognize the fascination of the ocean's endless spaces and the poetry of its sunset hour. The Dutch marine painters, like the landscapists, laid the foundations for the ensuing development of their art. As the distant views of the Rembrandt period foreshadow Constable, and Hobbema's forest scenes Crome and Rousseau, Jan van de Capelle and Ruisdael, in their marine pictures, are the forerunners of Turner, although in the later masters, in harmony with the general artistic trend of their period, we find a more subjective mood.

No picture of Dutch art would be complete did it not include examples of still life, in which direction, also, Holland laid the foundations for succeeding generations to build upon; in this case more for the French masters of the Eighteenth and Nineteenth Centuries, from Chardin to Courbet and Manet, than for their English confrères. Still-life pictures do not, as a rule, stand high in public favor. Perhaps their significance may receive fuller recognition, when expressed by masters of such genius as Rembrandt in the "Slaughtered Ox" (Mr. Johnson) and in Cuyp's still life with "Peaches" (Mr. Johnson), which latter seems prophetic of Courbet's work. To these are added works by two painters, Willem Kalf and Abraham van Beyeren, who have obtained recognition only of recent years. Now, however, they are reckoned the best Dutch exponents of still life and are ranked with Jan Davidsz de Heem, the earlier recognized leader in this branch of art. Kalf lived in Delft, a town which sheltered

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some of the greatest Dutch masters—Jan Vermeer, Karel Fabritius and Pieter de Hooch among the number. Like them, he was more preoccupied than most of his contemporaries in the skilful contrasting of a few broadly applied colors, which were in turn subordinated to a strongly concentrated lighting. Like them, again, he rejected all petty detail, and, for all his individuality, allowed himself to be strongly influenced by Rembrandt. This influence is discernible in the large painting lent by Mr. Johnson, which is at the same time, in the color and in the treatment of the rug and the porcelain, reminiscent of Vermeer.

While Kalf is more preoccupied with color contrasts, van Beyerens is a master of tone gradations. In the fine painting lent by Mrs. Elkins the rich profusion of objects portrayed is subordinated to a brownish red color-scheme, which in a single instance is enhanced by a touch of glowing red. Van Beyerens did not confine himself exclusively to still life. Within recent years a number of excellent marines from his brush have come to light, one of which is in a private collection in this country.

There remains now for our consideration but Jan Vermeer, a master who in himself alone represents a whole period in the history of Dutch art. He is a remote disciple of Rembrandt and a pupil of Karel Fabritius. His chief period of production falls between the years 1656 and 1675, —not much later, therefore, than de Hooch's, Hobbema's and Terborch's, from whom, however, he is divided by his more progressive style. He stands alone at the end of a period of high achievement, and his work is characterized by the subtlety that precedes decay. In him the tremendous creative power of the foregoing generation of masters is a little reduced. None of the great masters previously con-

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sidered left less than two hundred works, Rembrandt about six hundred and fifty; by Vermeer, however, are not more than thirty-six known. Then, again, his whole power is concentrated in obtaining a perfection of surface, which hitherto, through absorption in the matter portrayed, had not received this close attention. In this Vermeer approaches the French Eighteenth-Century school, which had its origin in the same influences that produced him. He himself fell perhaps a trifle under the spell of contemporary French art, which after his death completely submerged the Dutch school. In his works we find already that smooth brushwork and love for cool, clear color and the careful modeling which the later academical Dutchman preached as all-important, as opposed to the Rembrandt conception. In Vermeer's work, however, all this is still artistically transfigured. At a first glance there seems to be nothing complex. His motives are of the utmost simplicity, differing little from those of other Dutch genre painters, except in a heightened simplicity. In most cases he depicts but one figure—the two in Mr. Frick's picture are exceptional—occupied in some indifferent manner—writing a letter, playing the guitar, embroidering, or some such thing. And these figures seem arranged according to an almost invariable scheme, standing always in front of a gray wall, near a window, through which the light falls upon them. Some dark object in the foreground, a table, chair or piece of drapery, provides the necessary contrast. The color-scheme is equally simple. The complementary colors blue and yellow are almost invariably repeated against the neutral gray of the background. And yet these pictures are of a far more penetrating effectiveness than any other Dutch genre paintings. One questions

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wherein this superiority lies; one cannot help trying to solve the secret of their wonderful art.

Vermeer's figures wear a curious, inexplicable expression, a partly veiled smile behind a sheen of light. His models are unaffected, plump-cheeked Dutch women, not even intelligent-looking, unconsciously placed in a transfiguring atmosphere. This choice of expression, apparently simple, yet full of subtlety, presupposes an artist who had the great masters Rembrandt and Hals behind him. Frans Hals portrayed fresh natural merriment with infinite realism; Rembrandt, humanity's deep-lying, inward griefs. Vermeer's figures seem to lead a detached existence, apart from joy or sorrow. They are in themselves almost expressionless, and only clothed in a lovely outward sheen which touches their simple life with mystery. There is no deep spirituality in this art as in Rembrandt's. Its perfection is purely æsthetic and, like all artificial and slightly decadent art, only conceivable within certain spiritual limitations.

The wonderful play of light is what most charms the eye in Vermeer's work. It is different from that of Rembrandt, in which it found its inspiration. This light is diffuse and permeates the whole room equally, it is not concentrated like that of Rembrandt, nor does it impose strong contrasts. In Vermeer's early work, the picture lent by Mrs. Huntington, for example, when he was still frankly under the influence of the Rembrandt school, we find rugged contrasts of light and shade. Later the dark, contrasted objects in the foreground disappear, and the light loses some of its golden warmth, taking on the silvery sheen of early morning light. The seeming nearness of the figures in Vermeer's work forms a curious contrast to the all-pervading light. He must have sat very close to his model, so near that the foremost parts

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seem to project out of the canvas, heightening thereby the sculptural effect. This plastic feeling is further accentuated by an extraordinarily perfect modeling of light and shadow, executed with a care so minute that it accounts for the length of time devoted by the master to each canvas.

In many respects Vermeer has more of the modern spirit than most of his contemporaries—in the painting of shadows, for instance, which in his works are blue, in contrast to the prevailing brown. His color-scale, too, is unique in Dutch art, which elsewhere leans towards the warmer tones, enhancing them further by the use of red. Vermeer's preference for blue has probably some connection with the coloring of Delft porcelain, of which his somewhat glassy technique is suggestive, calling to mind the tradition that he occasionally turned his attention to this industry. Not the smallest part of the charm of his work lies in the wonderfully perfect arrangement of the few colors he employs, and the manner in which these are blended to a perfect harmony. He is unique, too, in his rejection of all the detail in which contemporary genre painters delighted. Compared with their work, his canvases with their few large surfaces seem empty, but the little there depicted presents in its exquisite proportions an absolutely harmonious whole. Simplicity and conviction, too, which characterize all truly great work, are not lacking in his.

The pictures exhibited are most satisfactory examples of Vermeer's art. There is small variation of style in the short series. His first period, examples of which are also in Dresden, Glasgow and Budapest, is represented in Mr. Altman's painting; and as previously remarked, Mrs. Huntington's picture seems to be a comparatively early work. Mr. Johnson's is later, differing in the larger scale of the figures.

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The other three pictures were probably painted during the intervening period.

In surveying the artistic achievements of the thirty years, during which period all the works here exhibited were painted, one is astounded at the number of rarely gifted masters who arose in Holland during this short time; at the variety of types originated by them for the enrichment of future generations; at the quick development and at the sudden decay. There did not exist several schools, as in Italy, for instance, forming individual centers of artistic activity; the country was too small for that, the towns lay too close together, and the restless artist folk lived first in one, then in another. It might be described as a number of great personalities dominating the art of the country and rallying around them little groups of minor masters. And finally it became one personality alone to whom all others were subordinated — Rembrandt. That the traces of his genius are everywhere to be found lends, in spite of numerous strong individualities, a species of unity to the art of the entire period.

This flowering of the country's genius is visible in the industrial arts of the period, as well as in the paintings which were its choicest blossoms. The gold and silver smiths of the period modeled vessels with the strong Baroque feeling for light and shadow, emulating the painters from whom they drew their inspiration. One recalls Rembrandt's relations with the famous goldsmiths Lutma and Eeckhout. The Delft faïence industry, which was started in imitation of the Chinese porcelains, became shortly the most famous European ware of the period, unsurpassed in the beauty of its glaze and the depth of its color; while the furniture, with its broad, solid lines, was expressive of the comfort-

P R E F A C E

able Dutch homes, and influenced English and American furniture.

It is this richness of inner development which, combined with political and commercial strength, won for Holland a position of universal importance among European powers in the Seventeenth Century, and enabled her to give from her own abundance to other lands, America in particular. And these elements were the fruits of the highest period of Dutch culture, born of a nation's successful struggle for independence.

The works of the artists are arranged chronologically; such arrangement is, however, naturally hypothetical with artists who frequently omitted the dates, *i. e.*, Cuyp and Vermeer.

ABBREVIATIONS

Bode St. . . .	W. Bode : Studien zur Geschichte der holländischen Malerei. Braunschweig, 1883.
Bode R. . . .	W. Bode (assisted by C. Hofstede de Groot) : The Complete Works of Rembrandt. Paris, 1897 ff.
Dutuit	Dutuit : L'Œuvre complet de Rembrandt. Paris, 1883.
Hofstede de Groot.	C. Hofstede de Groot : A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. London, 1908 ff.
Klass. d. K. . . .	Rembrandt, des Meisters Gemälde in 643 Abbildungen. Klassiker der Kunst, II. Stuttgart, 3d edition, 1909.
Michel	G. Michel : Rembrandt, sa vie, son œuvre et son temps. Paris, 1893.
Moes	E. W. Moes : Frans Hals, sa vie et son œuvre. Bruxelles, 1909.
Smith	John Smith : A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters. London, 1829-1842.
Vosmaer. . . .	C. Vosmaer : Rembrandt, sa vie et ses œuvres. Haag, 2d edition, 1879.
Waagen	Fr. Waagen : Works of Art and Artists in England. 1838 ff.

PAINTINGS BY
DUTCH MASTERS

NICOLAES BERCHEM

Born in Haarlem in 1620. Died at Amsterdam, 1683. Pupil of his father, of Jean Baptiste Weenix and others. He probably traveled in Italy. Painter and etcher of landscapes and animals, mostly in the Italian manner.

I THE FORD. On the right a precipitous cliff. The river flowing at its base winds down from mountains in the left background. In the left foreground a woman on horseback, wearing a dark blue skirt and red bodice, in conversation with another woman who walks beside her carrying one child and leading a second by the hand. On the further left a seated woman and a shepherd lad. In the right foreground a boy is playing with a dog. Goats and sheep are scattered among the figures. The brown tones of the foreground melt into the tender gray-green of the mountains and the translucent pale yellow of the slightly cloudy sky.

Signed in the centre foreground: *N. Berchem* (partly illegible).

Panel: H. 19 $\frac{3}{8}$ inches; W. 15 $\frac{7}{8}$ inches.

An identical composition, of larger compass, dated 1659, hangs in the Dresden Gallery, Cat. No. 1489.

Lent by Mr. Charles E. Bushnell, New York.



THE FORD BY NICOLAES BERCHEM



STILL LIFE BY ABRAHAM VAN BEYEREN

THE HUDSON-FULTON CELEBRATION

ABRAHAM VAN BEYEREN

Born at The Hague in 1620-21. Died at Alkmaar in 1675. Probably a pupil of his brother-in-law, Pieter de Putter. Worked at Leyden, at Delft, at Alkmaar and especially at The Hague. Painter of still life and marines.

2 STILL LIFE. On a table covered with a blue cloth edged with silver fringe is a basket holding a silver dish filled with grapes, peaches and figs; on the left a golden beaker and a silver plate with a ham; behind this is a Delft stein and a Renaissance cup. In the foreground on a white cloth is a silver tray with a lobster and two Rhine wine glasses; on the right some oysters and a small loaf. A red curtain is draped over a window at the left.

Canvas: H. 49 inches; W. 41½ inches.

Lent by Mrs. William L. Elkins, Philadelphia.

THE HUDSON-FULTON CELEBRATION

FERDINAND BOL

Born at Dordrecht in 1616. Died at Amsterdam in 1680. Pupil of Rembrandt between 1635 and 1640. Worked at Amsterdam. Painter of portraits, religious and allegorical subjects.

3 PORTRAIT OF A LADY. Half-length. The figure turned slightly to the left, facing the spectator. Her waving brown hair falls about her shoulders, and her hands, the left holding a fan, are folded before her. She wears a black dress with a greenish bodice, an elaborate lace-trimmed collar, pearls on her wrists and throat and a gold comb in her hair.

Signed on the left: *F. Bol, 1643* (the last figure nearly illegible).

Canvas: H. 33 inches; W. 27 inches.

Lent by Mr. Theodore Davis, Newport.



PORTRAIT OF A LADY BY FERDINAND BOL



WINTER SCENE BY JAN VAN DE CAPELLE

THE HUDSON-FULTON CELEBRATION

JAN VAN DE CAPELLE

Born in Amsterdam in 1624 or 1625. Died there in 1679. Influenced by Simon de Vlieger. His marines brought fame and riches to him. He lived in Amsterdam and had friendly relations with Rembrandt and Eeckhout. Painter of marines and winter landscapes.

4 WINTER SCENE. On the left a frozen canal leading to the distance, with skaters and men playing golf; at the left, in the foreground, a man with a sled. At the right a road edged with trees leads over a bridge to a distant house in front of which a boat is moored. At the extreme right, in the foreground, a partly submerged boat is frozen among the reeds. Clouded winter sky.

Signed on the left: *J. v. Cappelle 1653.*

Canvas: H. 17 inches; W. 20½ inches.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

JAN VAN DE CAPELLE

CONTINUED

5 MARINE. Broad expanse of water and sky. On the right a pier and sailboats; at the end of the pier the figures of three men are outlined against the horizon. On the left a large sailboat with reddish-brown sails and beyond it two war-vessels, the larger under full sail. In the centre of the foreground a rowboat with two fishermen, one drawing a net. From the left a neck of land extends along the horizon.

Signed on the right: *J. v. C.*

Panel: H. 23 inches; W. 33 inches.

Lent by Mr. John G. Johnson, Philadelphia.



MARINE BY JAN VAN DE CAPELLE



VILLAGE IN THE DUNES BY AELBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

Born in Dordrecht in 1620. Died in 1691. Pupil of his father, Jacob Gerrits Cuyp. Primarily influenced by Jan van Goyen and Pieter Molyn, later by Rembrandt. Painter of landscapes, portraits, animals and still life.

6 VILLAGE IN THE DUNES. In the middle distance a village, with a church on the left and two windmills on the right, partly obscured by the dunes. In the centre of the foreground a peasant, in a dark-gray jacket, leans on his staff and looks toward the village. A gray, clouded sky. A warm yellow tone suffuses the landscape.

Panel: H. $8\frac{1}{2}$ inches; W. $10\frac{3}{4}$ inches.

Early work under influence of van Goyen, about 1640.

Hofstede de Groot, No. 701.

Collection of von Preyer, Vienna.

Lent by Senator W. A. Clark, New York.

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

7 PIPING SHEPHERDS. A group of three shepherds on a hill near the borders of the Maas, one playing a bagpipe, the second a flute, and the third reclining on the bank. Back of the group the heads of two cows are seen in front of some shrubs, and in the foreground a small barking dog. On the slope of the hill a flock of sheep. In the background a distant view of the Maas.

Signed on the right: *A. Cuyp*.

Canvas: H. 35½ inches; W. 47¼ inches.

. Early work, about 1640-50.

Hofstede de Groot, No. 331.

Lent by Mrs. Collis P. Huntington, New York.



PIPING SHEPHERDS BY AELBERT CUYP



THE MAAS NEAR DORDRECHT BY ALBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

8 THE MAAS NEAR DORDRECHT. The river, alive with many boats, occupies the lower part of the canvas. Rush-grown shore with piles in the foreground. On the right a sailboat with partly reefed sails. Toward the left on a small jut of land, three boats are beached and loading. A man with a sack and a woman with a basket on her arm stand clearly outlined against the horizon. Two boats, one with six passengers, are rowing toward the shore. Farther back several sailboats. Dordrecht lies on the opposite shore, with the "Great Church" on the right. The larger part of the canvas depicts a misty sky. The sun breaking through on the left is reflected in the water. Afternoon light.

Signed on the left at the base of the boat: *A. Cuyp.*

Canvas: H. $41\frac{3}{8}$ inches; W. 64 inches.

About 1650.

The picture might be identical with one of the following numbers of Hofstede de Groot: 646, 652*b*, 677*d*.

Catalogue of the H. C. Frick Collection, No. 7.

Bode, Dutch and Flemish Painters, 1909, p. 192.

Collection of a Northumberland family.

Lent by Mr. Henry C. Frick, New York.

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

9 RIVER VIEW. ("Sea view with cattle on shore.")
A broad expanse of water and sky, with several warships carrying the Dutch flag, and smaller craft in the foreground. At the edge of the marshy shore, seven cows. A warm evening sky with clouds is reflected in the water. Signed on the right: *Cuyp*.
Panel: H. 10½ inches; W. 16¾ inches.

Lent by Sir William van Horne, Montreal.



RIVER VIEW BY AELBERT CUYP



MILKING-TIME BY AELBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

IO MILKING-TIME. Six cows are pastured in a meadow lying at the foot of hills. A maid is milking a black cow, and a brown one stands near by, turned in profile to the left. In front lie two more brown cows and a white one. On the left, behind some bushes, a sixth cow stands facing the spectator. Afternoon light. Yellow clouds on the horizon.

Signed on the lower right: *A. Cuyp*.

Panel: H. $17\frac{1}{2}$ inches; W. $21\frac{1}{4}$ inches.

Of the artist's middle period.

Probably identical with Hofstede de Groot, Nos. 380*b* and 387*g*.

Sale Pieter Oets in Amsterdam, 1791.

Sale Earl of Cork and Orrery, London, 1905.

Lent by Mr. W. B. Dickerman, New York.

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

II MILKING-TIME. A meadow with a distant view of Dordrecht and its cathedral. At the right three cows and a woman in a red bodice milking; in the foreground meadow-weeds. Evening sky with clouds.

Signed at the lower left: *A. Cuyp.*

Panel: H. 22½ inches; W. 28½ inches.

Lent by Mr. George J. Gould, New York.



MILKING-TIME BY AELBERT CUYP



LANDSCAPE WITH FIGURES AND CATTLE BY AELBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

I2 LANDSCAPE WITH FIGURES AND CATTLE.

In the foreground on the right a large group of trees, a shepherd with his dog and two cows; beyond him on a hillock in the shadow of the trees, a horseman in red followed by a group of peasants, one on a mule. On the left a pool at which a cow is drinking; on the opposite shore the stooping figure of a man, and beyond him, two shepherds and some sheep. In the centre a lake and a castle. At the extreme left high mountains, one crowned by a tower. Evening sky with clouds.

Signed at the lower left: *A. Cuyp fecit.*

Canvas: H. 52 inches; W. 77 inches.

About 1660-70.

A large replica, with little variations, of a picture in the possession of Lord Scardale.

Smith, No. 91; Waagen, Vol. II, p. 398; Hofstede de Groot, No. 437.

Exhibited at the Royal Academy, London, 1828, 1871, 1894, 1903.

Collection of Earl Dudley, London.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

I3 LANDSCAPE WITH BRIDGE. At the left a road leading to the right over an arched stone bridge which spans a narrow stream. At the right several mountains which slope off to the horizon. In the foreground, on the left, a seated shepherd and four cows, a white one going toward the water. On the opposite side of the bridge two men on the road. A warm golden light suffuses the picture.

Signed on the right: *A. Cuyp.*

Panel: H. 19 inches; W. 28 $\frac{7}{8}$ inches.

About 1660-70.

Hofstede de Groot, No. 304.

Collection of W. A. Hankey, Beaulieu in Hastings.

Lent by Mrs. John W. Simpson, New York.



LANDSCAPE WITH BRIDGE BY AELBERT CUYP



MAN EATING MUSSELS BY AELBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

I4 MAN EATING MUSSELS. On the right of the canvas, a blacksmith, wearing a golden-brown jacket, is seated in his smithy, beside a cask, eating mussels; a small boy and a little girl who wears a red bodice and a white apron are watching him. On the right two richly dressed men are looking through a window. The smith's assistant stands in the left background in the shadow, holding a hammer in his hand. A small dog lies in front of the cask. On the left a cock and two hens.

Signed at the lower left: *A. C.*

Panel: H. 20¼ inches; W. 30½ inches.

About 1660-70.

This picture is a smaller replica of the painting in the Boymans Museum in Rotterdam.

Smith, No. 178; Hofstede de Groot, No. 50.

Collection Van Loon, Amsterdam.

Sale A. Febvre, Paris, 1882.

Sale Baron de Beurnouville, Paris, No. 13, 1883.

Sale F. Zschille, Cologne, 1889.

Collection of Baron v. d. Heydt, Berlin.

Lent by Mr. M. C. D. Borden, New York.

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

15 COCK AND HENS. A cock, turned toward the left, stands near a wooden fence. On his left five hens. In the right foreground a brass milk-can, and behind the fence a large tree-trunk. Some cabbages in the left foreground, and in the rear a hilly landscape against an evening sky. Warm golden-brown tones predominate. Panel: H. 35½ inches; W. 45 inches. About 1650-60. A similar picture belonging to Dr. A. Bredius at The Hague is dated 1651.

Lent by Mr. John G. Jonnson, Philadelphia.



COCK AND HENS BY AELBERT CUYP



PEACHES BY ALBERT CUYP

THE HUDSON-FULTON CELEBRATION

AELBERT CUYP

CONTINUED

I6 PEACHES. A dish of blue and white Chinese porcelain, holding peaches, stands on the right-hand side of a table. On one of the peaches a beetle and on the leaves a caterpillar. Behind the dish, on the left, a bunch of grapes.

Signed on the left edge of the table: *A. C.*

Panel: H. 17 inches; W. 25 inches.

Hofstede de Groot, Nos. 836, 837.

Sale H. de Kat, Paris, 1875.

Sale Prince Paul Galitzin, Paris, 1875.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

JAN VAN GOYEN

Born at Leyden in 1596. Died at The Hague in 1656. Studied, among others, under Esaias van de Velde. Worked at Leyden and at The Hague. Visited France. Painter and draughtsman of flat landscapes and marines.

I7 VIEW OF RHENEN. A sloping hillside surmounted by the walled city of Rhenen, from which rises the high cathedral tower, and beyond it a windmill. In the foreground at the right a road, winding about a sun-lit slope, leads along the banks of the river to the city. In the foreground, several peasants, a vehicle, and near them some cows standing in a pool. Broad expanse of clouded sky. Signed on the right: *J. v. Goyen 1636*. Canvas: H. $39\frac{3}{4}$ inches; W. $53\frac{1}{2}$ inches.

Property of the Metropolitan Museum of Art, New York.



VIEW OF RHENEN BY JAN VAN GOYEN



VIEW OF RHENEN BY JAN VAN COYEN

THE HUDSON-FULTON CELEBRATION

JAN VAN GOYEN

CONTINUED

18 VIEW OF RHENEN. On the left the river winds through a hilly country. The town, situated on a hillside, is dominated by the high Gothic church tower, a castle and two windmills on the right. In the left foreground a little inlet in which a boat is lying. A road leads from the town toward the right foreground; on it, in a sunlit spot, an equipage, drawn by four white horses and accompanied by a rider. Brown tones predominate in the foreground, changing to a background of gray-green. Dark-gray clouds are massing in the pale-blue sky.

Signed on the right foreground: *J. v. Goyen 1646*.

Canvas: H. 25½ inches; W. 34½ inches.

Collection of T. Wright, Apton Hall, Notts, England.

Lent by Senator W. A. Clark, New York.

THE HUDSON-FULTON CELEBRATION

JAN VAN GOYEN

CONTINUED

I9 VIEW OF DORDRECHT. In the foreground the river Maas, gay with boats. Among them a ferry-boat with tall sails and containing numerous passengers, nearing the left shore. In the middle distance the red roofs of the town are seen through a gray mist. The "Great Church" on the right. High, light-blue sky with gathering clouds.

Signed on a boat in the right foreground: *v G. 1651.*

Canvas: H. $40\frac{1}{4}$ inches; W. $53\frac{3}{4}$ inches.

Lent by Senator W. A. Clark, New York.



VIEW OF DORDRECHT BY JAN VAN GOYEN



CHILDREN PLAYING CARDS BY DIRK HALS

THE HUDSON-FULTON CELEBRATION

DIRK HALS

Born at Haarlem, 1591. Died there in 1656. Pupil of his older brother Frans Hals. Worked at Haarlem. Genre painter.

20 CHILDREN PLAYING CARDS. A little girl wearing a green dress with white sleeves is seated on the right, laughingly holding out an ace of spades. On the left a boy seated in a crouching attitude is playing out a card. He wears a brownish-gray costume and a slouch hat. The children are using a foot-stove as a table. In the foreground some cards are lying on the floor.

Signed above right hand of child in background: *Dirck Hals 163*— (last figure indistinct).

Panel: H. 13 inches; W. 11 inches.

Companion piece to No. 21.

Collection of Greffier Fagel, sold in London, 1801.

Collection of King Leopold of Belgium.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

DIRK HALS

CONTINUED

21 GIRLS WITH A CAT. A little girl is seated, holding a cat on her knee; a smaller girl offers it something. The children have blonde hair and fresh red cheeks and are laughing heartily. They are dressed in tones of yellow, brown and grayish green. The elder child wears a blue and red hood and a white collar. An earthenware vessel stands in the foreground.

Panel: H. 13 inches; W. 11 inches.

Companion piece to No. 20.

Collection of Greffier Fagel, sold in London, 1801.

Collection of King Leopold of Belgium.

Lent by Mr. J. Pierpont Morgan, New York.



GIRLS WITH A CAT BY DIRK HALS



THE SMOKER BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS THE ELDER

Born at Antwerp, 1584. Died at Haarlem, 1666. Pupil of Karel van Mander. Worked mostly at Haarlem. Painter of portraits and genre.

22 THE SMOKER. Bust of a smiling boy looking toward the spectator, the figure turned slightly to the right. He wears a striped brown coat and smokes a long clay pipe. Behind him at the left a young girl, whose arms are about his shoulders; at the right a second girl in a red dress, holding a stein. Behind the group at the left a gray-green curtain.

Octagonal panel: H. $17\frac{3}{4}$ inches; W. $18\frac{3}{4}$ inches.

Moes, No. 212.

Exhibited at the Royal Academy, London, 1887.

Collection of R. G. Wilberforce, London.

Collection of Mr. Henry G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

23 SINGING BOYS. Bust, slightly turned to the right. A boy with long light curls, wearing a black hat with a feather, sings from a book which he holds before him; with his left hand he marks the time. A second boy looking over his right shoulder sings from the same book.

Canvas: H. $23\frac{5}{8}$ inches; W. $19\frac{7}{8}$ inches.

About 1625.

Moes, Nos. 225, 226.

Lent by Mr. Charles Stewart Smith, New York.



SINGING BOYS BY FRANS HALS



BOY PLAYING A FLUTE BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

24 BOY PLAYING A FLUTE. Bust. The figure is turned to the left, the head thrown back; the pose suggests the motion of the dance. He wears a dark coat and a black hat with a feather. His hands, holding the flute, are raised to the left.

Canvas: H. $25\frac{1}{2}$ inches; W. $25\frac{1}{2}$ inches.

Probably Bode St., No. 76-; Moes, No. 220 or 222.

Probably Collection Warneck, Paris (1878).

Lent by Mr. E. D. Libbey, Toledo.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

25 SAMUEL AMPZING, PREACHER IN REFORMED CHURCH, HAARLEM. Bust, turned to the right, looking at the spectator. He has a beard and wears a black robe with a white linen ruff at the neck. With the left hand he holds a parchment-bound book with red leaves against his breast.

On the right the inscription: *AETAT 40, AN^o 1630.*

Copper: H. $6\frac{3}{4}$ inches; W. $4\frac{3}{4}$ inches.

Print by J. Suyderhoef.

Moes, No. 12.

Lent by Sir William van Horne, Montreal.



SAMUEL AMPZING BY FRANS HALS



WILHEM VAN HEYTHUYSEN BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

26 WILHEM VAN HEYTHUYSEN. Bust, turned to the right, facing the spectator, wearing a pointed beard. The face is smiling and the right hand toys with the tassel of a lace-trimmed collar; the left holds his gloves. He wears a dark coat and a broad-brimmed hat. Gray background. In a painted oval frame.

Panel: H. $9\frac{1}{8}$ inches; W. $7\frac{3}{8}$ inches.

Bode St., No. 43; Moes, No. 47.

Exhibited, Palais du Corps Législatif, Paris, 1874.

Collection Mr. Double, Paris.

Collection Mr. Henry Hecht, Paris.

Lent by Mr. Charles L. Hutchinson, Chicago.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

27 PORTRAIT OF A MAN. Half-length. Turned to the right. He has a gray beard and wears a black hat and cloak with a white ruff. His right hand is folded over the left, which holds a twig.

Signed on the right: *AETA SVAE 66 AN^o 1633*. With the monogram *F. H.*

Canvas: H. $30\frac{5}{8}$ inches; W. $24\frac{7}{8}$ inches.

Moes, No. 184a.

Lent by Mrs. Morris K. Jesup, New York.



PORTRAIT OF A MAN BY FRANS HALS



PORTRAIT OF AN ARTIST BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

28 PORTRAIT OF AN ARTIST. Half-length. Seated, the right arm resting on the arm of his chair. His hair is long and he wears a large slouch hat. Black costume with broad white collar and cuffs. A cloak is thrown over his left shoulder. He holds a paint-brush in his right hand. A column behind him on the right.

Signed at the lower right: *F. H. 1635*.

Canvas: H. $39\frac{1}{2}$ inches; W. $32\frac{3}{4}$ inches.

By some called a portrait of the artist.

Bode St., No. 140; Moes, No. 37; Catalogue H. C. Frick Collection, No. 18.

Exhibited at the Burlington House, London, 1882, No. 87. Collection of S. K. Mainwaring, Otley, England.

Lent by Mr. Henry C. Frick, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

29 THE REV. CASPAR SIBELIUS. Half-length. Turned slightly toward the right, addressing his congregation. The left hand is raised in eloquent gesture and he holds a small prayer-book in the right. He is dressed in black with a white outstanding ruff and a black skullcap. Signed on the right: *AETAT SVAE 47, AN^o 1637*, beneath the artist's monogram composed of the letters *F HALS*. At the top of the canvas, in the centre, the inscription *NATUS 1590 S M FUNCTUS 40*.

Panel: H. 10½ inches; W. 9 inches.

Print by J. Suyderhoef.

Sibelius was born in Elberfeld in 1590, and preached first in London, then in Zurich, and finally in Deventer, where he died in 1658. From what is written on the back of the painting it would seem that Sibelius presented this portrait to a certain Professor Hoffman.

Moes, No. 74.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Lent by Mr. M. C. D. Borden, New York.



THE REV. CASPAR SIBELIUS BY FRANZ HALS



MICHIEL DE WAEL (?) BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

30 MICHIEL DE WAEL (?). Half-length figure turned to the right. He has a moustache and a slight chin-tuft, and wears a large black felt hat, a black costume with a white ruff and yellowish gloves. His left hand rests on a stick.

Inscribed on the right: *AETAT SVAE 32, AN 1638*.

Canvas: H. 34 inches; W. 26¾ inches.

This portrait is said to be Michiel de Wael, who appears in the picture of St. Joris' Shooting Company, 1639.

Moes, No. 135.

Collection of Arthur Seymour, London.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

31 PORTRAIT OF A LADY. Half-length figure turned to the left, facing the spectator, holding a fan in the right hand. She wears a black dress with a wide, white, lace-trimmed collar and cuffs, a close-fitting cap, and a pearl necklace. Gray background.

Canvas: H. $31\frac{1}{2}$ inches; W. $25\frac{1}{2}$ inches.

About 1640.

Moes, No. 206.

Exhibited at the Royal Academy, London, 1903.

Sale Isle of Wight, 1896.

Lent by Mr. J. Pierpont Morgan, New York.



PORTRAIT OF A LADY BY FRANS HALS



PORTRAIT OF A MAN BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

32 PORTRAIT OF A MAN. Half-length, turned to the left, facing the spectator. He has long, straight, black hair. His right hand in the folds of his cloak. A square, white, cambric collar.

Canvas: H. 25 inches; W. 21 inches.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

33 HEER BODOLPHE. Three-quarters length. Figure of an elderly man seated in a high-backed chair, turned to the right. The face, three-quarters view, looks intently at the spectator; in his hands he holds his gloves. His dark coat is closely buttoned, and a cloak of similar tone falls over the left shoulder and knees. He wears a white ruff and a black felt hat with a broad brim and a high crown.

Signed on the right: *AETAT SVAE 73 AN^o 1643*, with the monogram *F. H.*

Canvas: H. 48 inches; W. 38½ inches.

The identity of the person is uncertain.

Bode St., No. 55; Moes, No. 105.

Collection of Count Mniszech, Paris.

Lent by Mr. J. Pierpont Morgan, New York.



HEER BODOLPHE BY FRANS HALS



VROUW BODOLPHE BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

34 VROUW BODOLPHE. Three-quarters length. An elderly lady seated in a carved chair, turned to the front and looking at the spectator, full face; her left hand rests on the arm of the chair, and in her right hand she holds a pair of long white gloves. She wears a dark dress with fur trimmings, a white ruff around the throat, and a close-fitting, white, linen cap.

Signed on the left: *AETAT SVAE 72 AN^o 1643*, with the monogram *F. H.*

Canvas: H. 48 inches; W. 38½ inches.

Bode St., No. 56; Moes, No. 106.

Collection of Count Mnischez, Paris.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

35 PORTRAIT OF A MAN. Three-quarters length. Standing, turned to the right, the right hand resting on the hip with the palm turned outward, the gloved left hand holding the right glove against the chest. He wears a black costume, a large lace-trimmed collar and a felt hat. Signed on the right of the foreground: *AETAT SVAE AN^o 1643*, with the monogram *F. H.*
Canvas: H. $46\frac{1}{4}$ inches; W. $35\frac{1}{4}$ inches.
Moes, No. 137.

Lent by Mrs. Collis P. Huntington, New York.



PORTRAIT OF A MAN BY FRANS HALS



DOROTHEA BERCK BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

36 DOROTHEA BERCK, wife of Balthasar Coymans (No. 37). Half-length portrait of a middle-aged woman, seated, and turned slightly to the left, with hands folded, the right hand gloved. She wears a black dress with a padded skirt, a pointed collar with turned-back cuffs of white cambric. Her dark chestnut hair is arranged under a close-fitting black silk cap.

On the wall to the left her armorial bearings, *AETAT* *SVAE* 51, *ANº* 1644, with the monogram *F. H.*

Canvas: H. 31½ inches; W. 27½ inches.

The identification of this person is uncertain.

Moes, No. 29.

Collection of Mrs. Wollaston, London.

Collection of Mr. Rudolphe Kann, Paris.

Lent by Mrs. Collis P. Huntington, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

37 BALTHASAR COYMANS, ALDERMAN OF HAARLEM. Half-length. Portrait of a young man with long curling hair, light moustache and a chin-tuft, seated on a red chair turned to the right, his right arm resting on the back as he looks at the spectator. He wears a gold-embroidered coat with puffed white sleeves and a high black hat.

On the wall to the left his armorial bearings, and the inscription *AETAT SVAE 26, 1645*.

Canvas: H. $29\frac{3}{8}$ inches; W. $24\frac{5}{8}$ inches.

The identification of this person is uncertain.

Moes, No. 27.

Collection of Mr. Rudolphe Kann, Paris.

Lent by Mrs. Collis P. Huntington, New York.



BALTHASAR COYMANS BY FRANS HALS



ISABELLA COYMANS BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

38 ISABELLA COYMANS ("The Lady with the Rose"). Three-quarters length. Turned slightly to the right, the face looking to the left, smiling, as she holds a red rose in her extended right hand. She wears a white skirt trimmed with silver lace and a black overskirt and bodice with a white lace collar and cuffs; at her right side a ribbon bow from which hangs a watch. Around her throat and her right wrist are strings of pearls, and she wears earrings tied with red ribbons. Her waving brown hair falls about her neck and is ornamented with a ribbon. In her gloved left hand she holds her right glove. Her armorial bearings hang on the wall at the left.

Canvas: H. 49 inches; W. 50 inches.

Companion portrait of her husband, Stephanus Geraerds, at the museum at Antwerp.

Moes, No. 35.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

39 PORTRAIT OF A MAN. Three-quarters length. Standing, turned slightly to the right. He has gray hair and a small moustache, wears a black hat and cloak with a square cambric collar. His right hand is on his hip, and his left, folded in his cloak, holds his yellow gloves.

Signed on the right: *AETATIS SVAE 55*, with the monogram *F. H. 1648*.

Canvas: H. $49\frac{3}{4}$ inches; W. 40 inches.

Moes, No. 107.

Lent by Mr. Charles M. Schwab, New York.



PORTRAIT OF A MAN BY FRANS HALS



PORTRAIT OF A LADY BY FRANS HALS

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

40 PORTRAIT OF A LADY. Half-length. Seated, the figure turned to the left, her right arm over the back of the chair, the head facing the spectator and her hands clasped before her. She wears a richly trimmed black silk dress with a pink front; a broad lace-trimmed collar and cuffs; a black cap with a point over the forehead, trimmed with a gold band studded with pearls; and gold band bracelets. On the left, in the background, two columns, and on the right a distant view with church spires. Canvas: H. $38\frac{3}{8}$ inches; W. $30\frac{3}{4}$ inches.

Moes, No. 205.

Erroneously called portrait of the wife of the artist.

Collection of the Earl of Besborough.

Collection of Lewis Banker, Kings Lynn, Norfolk.

Collection of Henry G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

FRANS HALS

CONTINUED

41 PORTRAIT OF A MAN. Three-quarters length.
Standing, slightly turned to the right, the right hand resting upon the hip, the left holding a broad-brimmed hat. He wears a black jacket with slashed sleeves over a white shirt with a small white collar.

Signed at the right with the monogram *F. H.*

Canvas: H. $42\frac{5}{8}$ inches; W. $33\frac{1}{2}$ inches.

About 1650.

Moes, No. 184.

Collection of the Earl of Buckinghamshire.

Collection of Henry G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York.



PORTRAIT OF A MAN BY FRANS HALS



PORTRAIT OF A MAN BY BARTHOLOMEUS VAN DER HELST

THE HUDSON-FULTON CELEBRATION

BARTHOLOMEUS VAN DER HELST

Born at Haarlem, 1613. Died at Amsterdam in 1670. Established himself in Amsterdam in early life, where, under the influence of Nicolaes Elias, he became, after Rembrandt, the most famous portrait painter in the city.

42 PORTRAIT OF A MAN. Bust. The hands not visible. Turned slightly towards the right. Dark-brown hair, gray moustache and chin-tuft. Black costume with flat cambric collar. Gray background. Signed on the right: *Aeta 62. B. van der Helst, 1647.* Panel: H. 10 inches: W. 8 inches.

Property of the Metropolitan Museum of Art, New York

THE HUDSON-FULTON CELEBRATION

BARTHOLOMEUS VAN DER HELST

CONTINUED

43 **PORTRAIT OF A LADY.** Half-length figure, turned slightly to the right, the hands not visible. She wears a bluish-gray silk dress trimmed with gold and silver lace and a broad lace collar. Pearls at her throat and in her hair, which is brushed plainly back and falls in ringlets on either side. A dark-green curtain hangs behind her. Brownish-gray background on the right.

Canvas: H. $11\frac{1}{4}$ inches; W. $10\frac{1}{4}$ inches.

About 1660.

Formerly ascribed to Terborch. Rightly attributed to van der Helst by Hofstede de Groot.

Lent by Mr. Robert W. de Forest, New York.



PORTRAIT OF A LADY BY BARTHOLOMEUS VAN DER HELST



STREET IN DELFT BY JAN VAN DER HEYDEN

THE HUDSON-FULTON CELEBRATION

JAN VAN DER HEYDEN

Born at Gorkum, 1637. Died at Amsterdam in 1712. Traveled in Germany, Belgium and England. He was an engineer and introduced street lamps. Painter of landscapes with architecture, and still life.

44 STREET IN DELFT. A street leading to the City Hall of Delft. At the right several men and boys playing at bowls beneath a shed built against the wall of a house; beyond this some small shops. At the left a row of old houses forms an irregular sky-line. In the background on the left the street narrows to a passageway between the buildings. In the foreground children, groups of civilians and peasants.

Signed on the right: *J. V. Heyden.*

H. $21\frac{1}{4}$ inches; W. $27\frac{1}{2}$ inches.

The figures are by Jan van der Heyden, not by Adriaen van de Velde as is often the case in works of this artist.

Lent by Mr. Theodore M. Davis, Newport.

THE HUDSON-FULTON CELEBRATION

JAN VAN DER HEYDEN

CONTINUED

45 BULL IN THE STREET. A red-brown bull, turned towards the right and tethered to the steps of a house, stands in a strong light; of his driver behind him, nothing but the feet, and legs encased in dark-blue stockings, are visible. On the right a woman is looking out of the window. In the left foreground a large dark-brown hound is lying in the shade. In the rear a canal, its farther bank edged with trees. Several roofs lit up by the sun are visible beyond. A number of figures are standing beneath the trees, partly in the shade; among them a lady and gentleman, a serving-maid and two dogs. Dark and cloudy sky.

Canvas: H. $12\frac{3}{8}$ inches; W. $15\frac{7}{8}$ inches.

About 1660-65.

The bull, the dog and the figures, are painted by Adriaen van de Velde.

Smith, No. 109.

Lent by Mr. William T. Blodgett, New York.



BULL IN THE STREET BY JAN VAN DER HEYDEN



THE POOL BY MEINDERT HOBBEEMA

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

Born at Amsterdam, 1638; died there in 1709. Educated under the influence of Jacob van Ruisdael. Worked at Amsterdam (seldom after 1668). Painter of wooded landscapes.

46 THE POOL. In the foreground a small pool lies across a path which leads to a Gothic church in the background. A straw-thatched cottage overgrown with vines stands in front of the church. Tall oaks on the left, beneath which two humble thatched cottages are partly hidden. A man, and a woman wearing a red skirt, with a boy at her side, are standing on the road. Thick white clouds are massing in the sky behind the church. The sunlight shines through the trees and falls in patches on the road.

In the foreground on the right, signed: *M. Hobbema*.

Panel: H. 20½ inches; W. 26½ inches.

Early work, about 1660.

Probably identical with Smith, No. 39.

Sale Muilman, Amsterdam, 1813.

Sale Lapeyrière, Paris, 1817.

Collection of Mr. George Morant, London, 1832.

Lent by Mr. William T. Blodgett, New York.

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

47 CASTLE KOSTVERLOREN. In the centre a square tower of red brick, with four step-gables, rises amid crumbling walls from the castle-moat; four men are working on the walls. Near the entrance to the draw-bridge, two large trees with autumn foliage, and a boy with a man in a red coat walking along a road. Beyond the trees a cottage and gate, and behind the castle, on the opposite side of the moat, are small woods. White clouds. Signed in the lower right-hand corner: *M. Hobbema*.

Canvas: H. $22\frac{3}{4}$ inches; W. $29\frac{1}{2}$ inches.

Smith, No. 116.

Collection of Mr. Fred. Perkins.

Lent by Mr. M. C. D. Borden, New York.



CASTLE KOSTVERLOREN BY MEINDERT HOBBEEMA



HOLFORD LANDSCAPE BY MEINDERT HOBREMA

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

48 WOODED LANDSCAPE ("Holford Landscape").

From the central foreground a road winds to the left through a grove of trees. On each side of the road is a pool of water; to the right a steep slope overgrown with young trees, a footpath running along the crest; at the extreme right a vista of distant fields. In the centre, a woman and two men; back of this group a fisherman, and on the road at the right and left other figures. The horizon is placed at about one third of the picture's height and large cumulus clouds are drawn in the sky.

Signed on the lower right: *Meindert Hobbema, 1663.*

Canvas: H. 36 inches; W. 50 inches.

Smith Suppl., Nos. 724, 725; Waagen, Vol. II, p. 202.

Exhibited British Institution, 1840, 1851.

Manchester Art Treasures, 1857.

British Institution, 1862.

Royal Academy, London, 1887.

Collection of Mr. Charles Cobb of Dublin until 1830.

Collection of Mr. R. S. Holford, London.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

49 COTTAGE AMONG THE TREES. A path winds from the foreground toward the distance; on both sides cottages among the trees. At the left in the foreground a large group of trees, through which is seen a brick cottage in strong sunlight. At the door stand a man and a boy. In the shadow of the trees a man in a red jacket reclines at the feet of a woman; a second man stands near by. Other figures in the road. Blue sky with white clouds.

Signed on the lower left: *M. Hobbema 1665*.

Panel: H. 30 inches; W. 43½ inches.

Probably identical with Smith, No. 86, although there are some variations in the description.

Cat. of Mr. H. C. Frick's paintings, No. 19.

Exhibited at the Royal Academy, London, 1882.

Collection of William Blathwayt, near Bristol, England, 1834.

Collection of G. W. Blathwayt, 1882.

Collection of W. T. Blathwayt, Durham Park, 1901.

Lent by Mr. Henry C. Frick, New York.



COTTAGE AMONG TREES BY MEINDERT HOBBEEMA



WOODED ROAD BY MEINDERT HOBBEEMA

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

50 WOODED ROAD. The road leads from the left of the foreground to the distance, branching off near the centre to two cottages at the left standing among groups of oak trees; beyond the trees other cottages. At the left in the shadow a seated woman speaking with a man; beyond a group of three on the road, and in the distance other figures.

Signed on the left: *M. Hobbema f. 166*—(the last figure illegible).

Canvas: H. 40 inches; W. 50 inches.

About 1665.

Collection of Sir Richard Ford.

Collection of Sir Richard Fowler.

Sale Sir Richard Fowler, 1892.

Lent by Mrs. William L. Elkins, Philadelphia.

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

51 THE WATER-MILL ("Trevor Landscape"). A wooded landscape with a large group of trees in the foreground on the right bank of a mill-stream. In the middle distance a group of cottages and a mill surrounded by trees; beyond the mill an open space in bright sunlight; at the right, on a road leading to the ford, a man and a boy; near the water a woman in a blue skirt, assisted by a man, leads a cow into the stream. On the left a sedgy bank with a fallen tree and a wooden fence. A gray, clouded sky.

Signed in the left corner: *M. Hobbema 1667*.

Canvas: H. 39 inches; W. 57 inches.

The cow and the figures of the man and woman are by Adriaen van de Velde, the other figures are by Hobbema.

Exhibited at the Royal Academy, London, 1882.

Collection of the fourth Baron Trevor (1701-83).

Sale Lady Hampden, London, 1834.

Collection of Mr. John Walker of Bearwood.

Collection of Sir Edgar Vincent, London.

Lent by Mr. J. Pierpont Morgan, New York.



TREVOR LANDSCAPE BY MEINDERT HOBBEEMA



ROAD IN THE WOODS BY MEINDERT HOBBEEMA

THE HUDSON-FULTON CELEBRATION

MEINDERT HOBBEEMA

CONTINUED

52 ROAD IN THE WOODS. A road in the centre of the canvas leads through the woods. On the left, beneath a group of trees in autumn foliage, is a peasant's cottage with a girl standing in the open door conversing with a woman and child. On the road beyond the cottage are two pedestrians, a vehicle and a horseman; in the foreground a huntsman in a red coat with two dogs. On the right a small hut.

Signed in the right lower corner: *M. Hobbema.*

Canvas: H. $37\frac{1}{2}$ inches; W. $51\frac{1}{4}$ inches.

Lent by Mr. George J. Gould, New York.

THE HUDSON-FULTON CELEBRATION

PIETER DE HOOCH

Born at Rotterdam, 1629. Died at Amsterdam soon after 1667. Said to be a pupil of Nicolaes Berchem. His early works show the influence of the soldier painters of the Frans Hals school and of the pupils of Rembrandt, especially Karel Fabritius. He first worked mostly at Delft, later at Amsterdam (from about 1665). Genre and portrait painter.

53 THE VISIT. A girl, dressed in a red jacket, trimmed with white fur, a blue skirt and a white apron, is standing beside a large window and close to a table. A young man, dressed in white, stands behind the table and gazes at her as she pours out a glass of wine. Seated at the right of the table is a man in a black cloak, with long curls which conceal his features. He holds by the arm a girl seated near him. His broad-brimmed hat lies in the right foreground. A bed, over which hangs the portrait of a man, stands in the right background. A marine view on the wall towards the left.

Panel: H. 27 inches; W. 22½ inches.

About 1658.

Smith, No. 34.

Hofstede de Groot, No. 192.

Sale F. Delessert, Paris, 1869.

Sale B. Narischkine, Paris, 1883.

Sale Secrétan, Paris, 1889.

Lent by Mrs. Henry O. Havemeyer, New York.



THE VISIT BY PIETER DE HOOCH



WOMAN AND CHILD IN COURTYARD BY PIETER DE HOOCH

THE HUDSON-FULTON CELEBRATION

PIETER DE HOOCH

CONTINUED

54 WOMAN AND CHILD IN COURTYARD. A servant-girl wearing a light-brown jacket and a white apron over a red skirt is crossing a courtyard with a little girl at her side. She carries a flat basket in her right hand, a jug in her left, and looks at the child, who is holding a bird-cage. Both are going towards a pump built against the wall in the left foreground. In the middle distance the town wall is seen, above which are tree-tops. On the right a lady, and two gentlemen wearing slouch hats, are seated in an arbor drinking wine.

Signed on the lower left hand: *P. de Hooch.*

Canvas: H. 29 inches; W. 26 inches.

About 1660.

The scene is laid in a courtyard near the city wall at Delft. Hofstede de Groot, No. 294.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

PIETER DE HOOCH

CONTINUED

55 THE BEDROOM. A young woman in a red bodice with a white kerchief over her head stands on the right as she takes some clothes from a wooden box-bed and throws them over a chair. She stands in profile and smiles at a little girl in the open doorway on the left, who holds an apple in her hand. The child's figure is illumined from a high window on the left and from a door in the background. This door leads from a little anteroom into the open air, where walls and garden hedges are visible. In the left foreground a table with a jug. On each side of the door a chair.

Canvas: H. 20 inches; W. 23 inches.

About 1660.

A nearly identical picture hangs in the Museum at Karlsruhe. Both pictures are originals.

Waagen, Vol. II, No. 71; Hofstede de Groot, No. 78.

Sale S. T. Stinstra, Amsterdam, 1822.

Sale Lord Radstock, London, 1826.

Collection of Lord Stafford, London.

Collection of C. Scarisbrick, London, 1861.

Sale Adrian Hope, London, 1894.

Lent by Mr. P. A. B. Widener, Philadelphia.



THE BEDROOM BY PIETER DE HOOCH



CAVALIERS AND LADIES BY PIETER DE HOOCH

THE HUDSON-FULTON CELEBRATION

PIETER DE HOOCH

CONTINUED

56 CAVALIERS AND LADIES. A cavalier dressed in black stands in the middle of a room, with marble-tiled floor and a high window, in conversation with a lady seated on his left holding a glass of wine. A gentleman in gray seated at the table. A page in red holding a jug in his hand stands behind the lady on the left. On the right, a lady in blue and a gentleman in light brown, with his back toward the spectator, are seated at the table playing cards. The light falls from the window, through which two houses are visible, and from another window in the left which is concealed by a cupboard. The walls are hung with Flemish tapestries, and a bed with green hangings stands against the right wall.

Signed on the lower right hand: *P. de Hooch.*

Canvas: H. 25 inches; W. 29¾ inches.

About 1665.

Hofstede de Groot, No. 217.

Sale La Neuville, Paris, 1813.

Lent by Mr. William T. Blodgett, New York.

THE HUDSON-FULTON CELEBRATION

PIETER DE HOOCH

CONTINUED

57 THE MUSIC PARTY. On a terrace leading at the rear into a park and sheltered by a curtain looped against a pillar, a young lady is seated singing; she wears a white silk dress and marks time with her right hand. A cavalier seated at the opposite side of the table accompanies her on the lute. A young lady, dressed in blue, stands resting her hand on the table, which is covered with a dark-red Persian rug; another, dressed in red, carrying a small lute in her right hand, advances through a door on the right. Beyond the park a building resembling the Amsterdam Town Hall is visible. Evening sky.

On the right hand the monogram *PH*.

Canvas: H. $16\frac{3}{4}$ inches; W. $32\frac{3}{8}$ inches.

About 1665-70.

Smith Suppl., No. 13; Hofstede de Groot, No. 136.

Sale Nieuwenhuys (Brussels) in London, 1833.

Sale Count R. de Cornélissen, Brussels, 1857.

Sale Gilkinet, Paris, 1863.

Sale Vicomte de Buisseret, Brussels, 1891.

Collection of Baron Königswarter in Vienna.

Lent by Mr. M. C. D. Borden, New York.



THE MUSIC PARTY BY PIETER DE HOOCH



STILL LIFE BY WILLEM KALF

THE HUDSON-FULTON CELEBRATION

WILLEM KALF

Born in Amsterdam in 1621 or 1622. Died about 1693. Pupil of Hendrick Pot. At times under the influence of Rembrandt. Painter of interiors on a small scale and of still life.

58 STILL LIFE. A chased silver dish and a Chinese bowl, decorated in blue, containing a half-peeled lemon, a peach, a melon and some grapes, stand on a table covered with a Smyrna cloth; behind them a shell beaker and a Venetian glass containing wine. In the left foreground a high golden cup, its cover lying beside it, a silver sugar-box and a second Venetian glass. On the corner of the table is a watch. The gold and silver vessels are excellent examples of the Dutch and German late Renaissance. Signed on the lower left: *Kalf* (the K and the Christian name hidden) 1662.

Canvas: H. 46 inches; W. 40 inches.

A work of similar style painted in the same year in the Berlin Museum.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

PHILIPS KONINCK

Born at Amsterdam, 1619. Died there in 1688. Pupil of Rembrandt. Worked at Amsterdam, sometimes at Rotterdam. Painter and etcher of landscapes, portraits and genre.

59 THE DUNES ("The Valley of the Rhine near Arnheim"). In the foreground a road leads through a park beyond a building with a cupola. On the left of a stream of water rises a steep bank on the other side of which is a hollow, with trees and houses in deep shadow. In the middle distance other houses. The plain stretching out toward the horizon is traversed by the winding river. On the right, in the distance, the dunes. In the foreground a man fishing on the banks of the stream, a man with a panier and a peasant with a bundle on her head. Broad expanse of sky with clouds which cast irregular shadows over the plain.

Canvas: H. $52\frac{1}{4}$ inches; W. $66\frac{1}{4}$ inches.

Lent by Sir William van Horne, Montreal.



THE DUNES BY PHILIP KONINCK



THE GAY CAVALIERS BY JUDITH LEYSTER

THE HUDSON-FULTON CELEBRATION

JUDITH LEYSTER

Born probably at Haarlem about 1600-05. Died about 1660. Pupil of Frans Hals. Wife of the genre painter Jan Miense Molenaer. Worked at Haarlem, Amsterdam and Heemstede. Painter of genre and portraits.

60 THE GAY CAVALIERS. A youth, drinking out of a jug, is seated on the left-hand side of a little table on which a light is burning. He wears light-blue trousers and a dark-brown coat. His companion stands on the right singing, holding a pipe aloft in his right hand and in the left a beer-jug upside down. He is clothed from head to foot in bright red. Under his coat one catches a glimpse of a blue waistcoat and open shirt. Dark-gray background. Canvas: H. 34 inches; W. 28½ inches. Collection of Hoogendyck, The Hague.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

NICOLAES MAES

Born at Dordrecht, 1632. Died at Amsterdam, 1693. Pupil of Rembrandt about 1648-52; later while at Antwerp he came under the influence of the Flemish and French portrait painters. Worked at Dordrecht and Amsterdam. Genre and portrait painter.

61 PORTRAIT OF A MAN. Three-quarters length. Standing, the figure turned slightly to the left, facing the spectator. He has long dark hair; his right hand rests on a stone pedestal, and the left is in the folds of a black cloak finished at the neck with a lace-trimmed collar. Canvas: H. 49 inches; W. 38½ inches. About 1670.

Lent by Mr. Thatcher M. Adams, New York.



PORTRAIT OF A MAN BY NICOLAES MAES



OLD WOMAN BY NICOLAES MAES

THE HUDSON-FULTON CELEBRATION

NICOLAES MAES

CONTINUED

62 OLD WOMAN. Half-length, the figure turned slightly to the left. An old woman with eye-glasses, seated at a table upon which her arms rest, reads from an open book. She wears a red bodice and a black cap and has a cape of ermine wrapped about her shoulders. The table is covered with an Oriental carpet and on it are three books, two bound in black leather and one in vellum. Gray background.

Panel: H. $27\frac{1}{4}$ inches; W. $25\frac{3}{4}$ inches.

About 1650-55.

Formerly attributed to Jan Lievens.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

GABRIEL METSU

Born at Leyden, 1629-30. Died at Amsterdam, 1667. Probably a pupil of Gerard Dou; later under the influence of Rembrandt and Terborch. Worked at Leyden and Amsterdam. Painter of genre, religious and mythological subjects.

63 A MUSIC PARTY. In the centre, at the left of a table, a seated lady, dressed in orange silk with a blue shawl around her shoulders, holds a lute in her left hand as she hands a cavalier standing behind her a sheet of music; he leans in an open window, against the light, and wears a black cap with a red feather and a dark-red, gold-embroidered, jacket; on the right a fair-haired cavalier, in a black costume, tunes a cello. In the background some steps lead to a room beyond, where a maid-servant in a blue-gray dress stands in the door. On the left, over the window, a dark gray-blue curtain.

Signed on a music-stand on the floor: *G. Metsu 1659*.

Canvas: H. 24 inches; W. 21 inches.

Smith, No. 53; Hofstede de Groot, No. 164.

Described by Descamps (II) in the Voyer Collection.

Exhibited at the Royal Academy, London, 1832.

Sale E. Hooft, widow of W. Valkenier, Amsterdam, 1796.

Sale Robit, Paris, 1801.

Sale Zachary, London, 1828.

Property of the Metropolitan Museum of Art, New York.



A MUSIC PARTY BY GABRIEL METSU



A VISIT TO THE NURSERY BY GABRIEL METSU

THE HUDSON-FULTON CELEBRATION

GABRIEL METSU

CONTINUED

64 A VISIT TO THE NURSERY. At the right a young mother with a red velvet jacket sits in profile, holding her infant. At her right stands her husband in a gray doublet with slashed sleeves and blue ribbons, raising his hat to salute a lady, who enters the room followed by a maid-servant carrying a chair and a foot-warmer; the lady wears a silk overdress with short sleeves and red ribbons, a silver-embroidered skirt and a black veil. At the back sits the old mother with her right hand on the green-covered cradle. On the right a table covered with a bright red and blue Ispahan carpet. Behind the group is a chimneypiece with a marine in the style of Everdingen hanging above it. Signed above the door: *G. Metsu 1661*.

Canvas: H. 30 inches; W. 31½ inches.

Described by Houbraken (III, 40) and Descamps.

Smith, No. 19; Hofstede de Groot, No. 110.

Probably the picture, then in the cabinet of Jan Jacobsz Hinloopen, which was the inspiration of the poem written by Jan Vos in 1662.

In the possession of Jan de Wolf, The Hague, when seen by Houbraken (before 1718).

Sale Amsterdam, 1706.

Sale D. Ietswaart, Amsterdam, 1749.

Sale G. Braamcamp, Amsterdam, 1771.

Sale Duc de Morny, Paris, 1865.

Collection of M. Rudolphe Kann, Paris.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

AERT VAN DER NEER

Born at Amsterdam in 1603. Died there in 1677. Influenced by Jan van Goyen and Esaias van de Velde. Began painting rather late, his earliest work 1635, as he was the servant of Heer van Arckel. Worked at Amsterdam. Painter of night and winter scenes.

65 SUNSET. A canal leading toward the distance, with village houses on either side; at the right of the background is a church, and in the middle distance a boat with four men. At the left a windmill, and in the foreground a point of land running out into the water, where two men stand looking toward the horizon and near them a fisherman is seated.

Signed on the left with the monogram *A V D N*

Panel: H. 19½ inches; W. 31½ inches.

Lent by Mr. Theodore M. Davis, Newport.



SUNSET BY AERT VAN DER NEER



MOONLIGHT BY AERT VAN DER NEER

THE HUDSON-FULTON CELEBRATION

AERT VAN DER NEER

CONTINUED

66 MOONLIGHT. A canal leads from the foreground toward the horizon. At the right a wooded bank in front of which is a sailboat. On the left a road with village houses and a church; trees in autumn foliage. In the foreground at the right a rowboat with a man who wears a red cap. The deep-blue, slightly clouded evening sky is bright at the horizon with the yellow light of the rising moon, which is reflected in the water.

Signed on the left of the foreground with the monogram
A V D N

Panel: H. $12\frac{1}{2}$ inches; W. $15\frac{3}{4}$ inches.

Lent by Mr. Ferdinand Hermann, New York.

THE HUDSON-FULTON CELEBRATION

AERT VAN DER NEER

CONTINUED

67 THE FARRIER. A stream of water broadening out toward the horizon, showing the reflection of the moon. On the left, in the shadow, a blacksmith's shop where the smith is seen working near a fire. On the right an avenue of trees and in the foreground a woodpile; near an open fire stand two boys and a man smoking. In the left-hand corner the monogram *A V D N*
Panel: H. 19 inches; W. 24¼ inches.



THE FARRIER BY AERT VAN DER NEER



THE OLD FIDDLER BY ADRIAEN VAN OSTADE

THE HUDSON-FULTON CELEBRATION

ADRIAEN VAN OSTADE

Born at Haarlem, 1610. Died there in 1685. Pupil of Frans Hals and influenced by Brouwer and later by Rembrandt. Worked at Haarlem. Painter and etcher of genre scenes.

68 THE OLD FIDDLER. Through an open shed is seen an adjoining cottage, before which an old fiddler, in a blue coat, plays to a group of children; an old woman leans on the half-open door of the cottage; at the left a group of children throwing dice, and near them a dog and some poultry. In the shadow of the building at the right, three men are seated at a table, one pouring wine from a flagon; beside them a laughing woman; at the extreme right, in deep shadow, an old pump.

Signed at the lower left: *A v Ostade 1641*

Canvas: H. 26 inches; W. 33 inches.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

ADRIAEN VAN OSTADE

CONTINUED

69 THE COTTAGE DOORYARD. On the right a vine-covered cottage with an open casement; at its side a chicken-coop and pigeon-house, which adjoin a wall surmounted by a picket fence extending to the left. Leaning against the open door of the wall stands a peasant looking at an old woman who sits at his left preparing vegetables; at his right, a woman and child. In the foreground a girl in a blue bodice and a yellow skirt watches a boy playing with a dog. At the extreme right some red and white clothes are hung on a line, and lying on the chicken-coop, near them, a bunch of carrots and a towel.

Signed at the left of the foreground: *A v Ostade 1673*

Canvas: H. $17\frac{3}{8}$ inches; W. $15\frac{3}{8}$ inches.

Exhibited at the Royal Academy, London, 1815; at Manchester, 1857.

Smith, No. 188; Waagen, Vol. II, p. 119; Burger (Manchester), No. 315.

Collection of Thomas Hope, London, 1829.

Collection of Lord Francis Pelham Clinton Hope, Deepdene.

Lent by Mr. P. A. B. Widener, Philadelphia.



THE COTTAGE DOORYARD BY ADRIAEN VAN OSTADE



THE HALT BY ISACK VAN OSTADE

THE HUDSON-FULTON CELEBRATION

ISACK VAN OSTADE

Born at Haarlem, 1621. Died there in 1649. Pupil of his brother Adriaen. Worked at Haarlem.

70 THE HALT. At the front of an inn on the right, with a church steeple in the background, several horse-men have halted; a gentleman, who has just dismounted from a gray horse with a blue velvet saddlecloth, converses with another at his right, mounted on a dun-colored horse, while a peasant is putting fodder in a trough. On the right a man sitting on a bench eating soup; at the left other figures and poultry before a small cottage. In the foreground a woman and two children.

Signed on the right: *Isack van Ostade 1645.*

Panel: H. 19½ inches; W. 25 inches.

Smith Suppl., No. 177.

Collection of Duchesse de Berri, 1837.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

ISACK VAN OSTADE

CONTINUED

71 COTTAGE SCENE. Before a cottage shaded by trees a sled drawn by a white horse, from which three men are unloading casks and a fourth arranges a feed-box for the horse; three children are watching them. The cottager stands in the doorway looking at his wife, who is sitting outside with two children and a dog; near her a traveler is seated on a cask. Other figures in the window of the house and on the left. Further back a cottage is seen among the trees. The figures are costumed in pale blues and yellows with red touches. Warm golden afternoon light.

Signed on the right: *I. v. Ostade 16*— (the last two figures illegible).

Canvas: H. $21\frac{3}{4}$ inches; W. $31\frac{1}{8}$ inches.

About 1640-50.

Lent by Mr. William T. Blodgett, New York.



COTTAGE SCENE BY ISACK VAN OSTADE



BARNYARD SCENE BY PAULUS POTTER

THE HUDSON-FULTON CELEBRATION

PAULUS POTTER

Born at Enkhuizen, 1625. Died at Amsterdam in 1654. Pupil of his father, Pieter Potter, and Jacob de Wet. Worked at Delft, The Hague and from 1652 at Amsterdam. Painter and etcher of landscapes and animals.

72 BARNYARD SCENE. A barnyard with a stable at the right, where a man and a white horse stand in the door; at the left of the door a tree, near which a woman stands holding a nursing child; beyond her a man helps a boy to mount a horse. At the left a distant meadow with cattle in sunlight. In the foreground a dog and some poultry.

Signed on the left: *Paulus Potter f. 1647*

Canvas: H. 17 inches; W. 14¾ inches.

Smith, No. 87.

Exhibited in the British Gallery in 1815.

Collection of Philip Henry Hope, London, 1834.

Collection of Adrian Hope, sold in London, 1894.

Lent by Mrs. William L. Elkins, Philadelphia.

THE HUDSON-FULTON CELEBRATION

PAULUS POTTER

CONTINUED

73 CATTLE IN PASTURE. On a dark-green slope in the foreground, under an oak tree at the left, stands a brindle cow; at its right three other cows, two standing and a white one lying on the turf. On the right in a clear light, a distant meadow where other cattle are grazing. On the horizon a small village among trees. Cloudless sky.

Panel: H. $15\frac{1}{4}$ inches; W. $22\frac{3}{8}$ inches.

Lent by Mr. Leon Hirsch, New York.



CATTLE IN PASTURE BY PAULUS POTTER



PORTRAIT OF HIMSELF BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT HARMENSZ VAN RIJN

Born in Leyden on July 15, 1606. Died in Amsterdam on October 4, 1669. Studied under Jacob van Swanenburgh in Leyden, and under Pieter Lastman in Amsterdam. Lived in Leyden till 1631, then in Amsterdam. In 1634 he married Saskia van Uilenburgh, who died in 1642. His second wife was Hendrickje Stoffels, who died in 1663. Painter and etcher of portraits and religious subjects; of genre pictures, mythological, allegorical and historical scenes.

74 PORTRAIT OF HIMSELF. Bust, turned to the right. He wears a flat cap and a brown coat with a reddish undervest finished with a neckband. On the right side the monogram *R H L* (almost illegible).

Panel: 8 $\frac{5}{8}$ inches; W. 6 $\frac{5}{8}$ inches.

Painted about 1628.

Collection of King Leopold, Belgium.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

75 PORTRAIT OF HIMSELF. Bust, turned to the right. He wears a soft cap with a plume and a dark cloak with a soft neckband. Around the shoulders a gold chain with a medallion.

Signed at the left with the monogram *R H L. 1631*

Panel: H. $32\frac{1}{8}$ inches; W. 26 inches.

From an English collection.

Klass. d. K., p. 33; Onze Kunst, 1907.

Lent by Mr. E. D. Libbey, Toledo, O.



PORTRAIT OF HIMSELF BY REMBRANDT



PORTRAIT OF HIMSELF BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

76 PORTRAIT OF HIMSELF. Bust, turned to the left, the head facing the spectator. A dark-purple cap, with a blue-black cock's feather, on the dark hair. Dark-brown cloak over which is a steel gorget with a dull green neck-cloth above it. Under the cloak a triple gold chain is seen across a dark-brown doublet. Gray background.

Signed half-way up the panel on the left with the monogram *R H L 1631*

Panel: H. $22\frac{5}{8}$ inches; W. $17\frac{3}{4}$ inches.

Bode R., No. 548; Klass. d. K., p. 49.

Collection of Mr. John Corbett, London, 1904.

Collection of Jhr. Henry Teixeira de Mattos, Amsterdam.

Lent by Mr. Frank G. Logan, Chicago.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

77 NICOLAES RUTS. Rather more than half length. A man about fifty years of age, with a short beard, stands behind a purplish-red leather chair, on the back of which he rests his right hand, while he holds a letter in his left. A sleeveless violet mantle lined and trimmed with fur partly conceals his black doublet; he wears a broad gauftered ruff and has a large fur cap on his head. Rather a light background.

Signed with the monogram *R H L 1631*

Canvas: H. $47\frac{1}{4}$ inches; W. $35\frac{1}{2}$ inches.

The title of this picture is derived from the inscription on a drawing by A. Delfos in the collection of Dr. C. W. J. Pape of The Hague: "Het portrat van Nicholaas Ruts, levens groot door Rembrandt van Rijn, 1632, A. Delfos 1799, thans bij den Heer Joost Romswinckel te Leiden." Vosmaer, pp. 490, 495; Dutuit, p. 45, No. 226; Michel, p. 557; Bode R., No. 51; Klass. d. K., p. 66.

Collection of Susannah Ruts, the widow of Johannes Bodden, who was married in 1636 to Pieter van der Hagen. (Prot. Not. L. Lamberti, Amsterdam.)

Collection of Joost Romswinckel, Leyden, 1799.

Collection of the Queen of the Netherlands.

Collection of King William II of Holland, 1850.

Collection of Adrian Hope, sold in London, 1894.

Collection of Mr. Joseph Ruston, Lincoln.

Lent by Mr. J. Pierpont Morgan, New York.



NICOLAES RUTS BY REMBRANDT



PORTRAIT OF A MAN BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

78 PORTRAIT OF A MAN. Bust. A man with grizzled hair and a thin brownish beard is turned slightly towards the right and looking straight before him. He wears a black doublet and a small ruff. Dark-grayish background, lighter on the right.

Signed on the right: *R. van Rijn, 1632, aet. 40.*

Oval panel: H. $28\frac{3}{8}$ inches; W. $20\frac{1}{2}$ inches.

Vosmaer, pp. 493, 495; Dutuit, p. 52, No. 235; Michel, p. 562; Bode R., No. 81; Klass. d. K., p. 82.

Exhibited at Palais du Corps Législatif, Paris, 1874.

Collection of Tolozan, Paris, 1801.

Collection of Robit, Paris, 1801.

Collection of Montaleau, Paris, 1802.

Collection of Collot, Paris, 1855.

Collection of Baron Seillières, Paris.

Collection of Princesse de Sagan, Paris.

Anonymous Loan.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

79 THE NOBLE SLAV. Three-quarters length. Standing. A man about fifty with gray moustache and imperial. He wears pearls in his ears and a high light-colored turban fastened with gold ornaments and adorned with a clasp and a pendent horsetail. He is dressed in a voluminous embroidered cloak, and over it a many-colored fringed shawl. A golden ornament on his breast. His left hand, concealed by his cloak, is laid on his hip; his right hand grasps a stick.

Signed on the lower right: *R H L 1632*

Canvas: H. 59 inches; W. 47½ inches.

Smith, No. 285; Vosmaer, pp. 116, 495; Dutuit, p. 55, No. 365; Bode R., No. 145; Klass. d. K., p. 120.

Collection of Paul Methuen, Corsham.

Collection of King William II of Holland, sold in 1850.

Collection of Tomline, Orwell Park.

Collection of Mr. McKay Twombly, New York.

Lent by Mr. W. K. Vanderbilt, New York.



THE NOBLE SLAV BY REMBRANDT



SAINT JOHN THE BAPTIST BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

80 SAINT JOHN THE BAPTIST. Bust of a young man with thick dark-brown hair and beard. A brown mantle is thrown across his gray hair-shirt. His reed cross appears against the light background to the right.

Signed on the left, above the shoulder: *Rembrandt ft. 1632.*

Panel: H. $25\frac{1}{4}$ inches; W. $18\frac{7}{8}$ inches.

In the inventory of the bankrupt Jan Ingels, an advocate of Amsterdam, dated January 7, 1654, the following entry occurs: "Im vestibul (Voorhuis): Een St. Jan van Rembrandt."

Dutuit, p. 47, No. 46; Michel, p. 561; Bode R., No. 134; Klass. d. K., p. 113.

This is not the Saint John the Baptist mentioned by Smith, No. 137, and mezzotinted by Vallerant (Wessely, No. 78).

Exhibited at the Royal Academy, London, 1876, No. 239.

Collection of Lord Palmerston.

Collection of Lord Mount Temple, Broadlands.

Lent by Mr. Charles Stewart Smith, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

81 SASKIA. Bust, turned to the right. She wears a dark-blue mantle with a narrow gold trimming at the throat, showing a fine plaited chemisette beneath. A gold chain hangs across her breast. A transparent veil with a colored pattern rests on her golden-red hair and falls over her shoulders and on her back. A pearl on a long loop in her ear.

Panel: H. $23\frac{3}{4}$ inches; W. 18 inches.

Painted about 1633.

Smith, Nos. 502, 576, 578; Bode R., No. 153; Klass. d. K., p. 129.

Collection of De Gaignat, Paris, 1768.

Collection of De Calonne, Paris, 1788.

Collection of De Choiseul-Praslin, Paris, 1793.

Collection of Bouc Cleeve.

Collection of Wells, Redleaf, 1890.

Collection of Bingham-Mildmay, London, 1893.

Lent by Mr. P. A. B. Widener, Philadelphia.



SASKIA BY REMBRANDT



PORTRAIT OF A YOUNG MAN BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

82 PORTRAIT OF A YOUNG MAN. Bust, turned to the right and looking straight before him. He wears a black doublet with a flat plaited collar; his dark hair is partly hidden by a broad-brimmed black slouch hat. Panel: H. $24\frac{3}{8}$ inches; W. $20\frac{1}{2}$ inches.

Painted about 1633.

Companion picture to No. 83.

Waagen, Vol. III, p. 207; Bode R., No. 90; Klass. d. K., p. 90.

Exhibited at Leeds, 1868.

Collection of Sir Simon Clarke, London, 1840.

Collection of Lord Northwick, Cheltenham, 1859.

Collection of Sir Robert Napier, London, 1877.

Lent by Mrs. Morris K. Jesup, New York.

THE HUDSON-EUCLION CELEBRATION

REMBRANDT

CONTINUED

83 PORTRAIT OF A YOUNG WOMAN. Bust, turned slightly to the left and looking straight before her. She wears a dark dress with a large ruff, a string of pearls around her throat and a pearl in each ear. Her dark hair is combed back from her forehead and arranged under a small cap with a lace border at the back of her head.

Canvas: H. $24\frac{3}{4}$ inches; W. $20\frac{1}{2}$ inches.

Painted about 1633.

Companion picture to No. 82.

Waagen, Vol. III, p. 207; Bode R., No. 91; Klass.d. K., p. 91.

Exhibited at Leeds, 1868.

Collection of Sir Simon Clarke, London, 1840.

Collection of Lord Northwick, Cheltenham, 1859.

Collection of Sir Robert Napier, London, 1877.

Lent by Mrs. Morris K. Jesup, New York.



Portrait of a woman, possibly a queen, wearing a large white ruff collar.



PORTRAIT OF A MAN BY REMBRANDT

THE HUDSON - FULTON CELEBRATION

REMBRANDT

CONTINUED

84 PORTRAIT OF A MAN. Bust. A middle-aged man, turned slightly to the right, facing the spectator. His light brown hair is gray at the temples and he wears a Henry IV beard. Black costume with a white ruff. Oval canvas: H. $26\frac{1}{4}$ inches; W. 21 inches. About 1632.

Lent by the Historical Society, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

85 THE MARQUIS D'ANDELOT. Three-quarter length. Standing. A young beardless man with long dark hair stands in the act of buckling his belt. He wears a breastplate and greaves, and his helmet lies on a table to the left. His sleeveless corselet displays his embroidered coat-sleeves and white cuffs. On the wall to the right, a piece of paper on which the word *PLAGAET* is legible. Canvas: H. 39¾ inches; W. 32½ inches.

Painted in 1634.

Smith, No. 284; Dutuit, p. 53, No. 145; Michel, p. 561; Bode R., No. 205; Klass. d. K., p. 202.

The personality is identified by Jan Veth in "Kunstchronik," June, 1909, from a poem on the portrait in "Le Cabinet de M. de Scudery, Paris, 1646."

Exhibited in the Bristol Gallery, London, 1818; Exposition des Cent Chefs-d'œuvres, Paris, 1883.

Collection of Greffier, Paris, 1791.

Collection of Robit, Paris, 1801.

Collection of George Hibbert, London, 1829.

Collection of Blake, London, 1846.

Collection of Prince Demidoff, San Donato, 1880.

Collection of E. Secrétan, Paris, 1889.

Collection of Sutton, New York, 1892.

Lent by Mr. Richard Mortimer, New York.



MARQUIS D'ANSELOT BY REMBRANDT



THE FINDING OF MOSES BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

86 THE FINDING OF MOSES. A landscape representing a secluded creek on the Nile, shut in by lofty trees, and approached on the left by two or three steps with a low balustrade; on the lower step stands a basket with the infant Moses. The daughter of Pharaoh has emerged from her bath and a negress attendant wraps a white drapery about the nude form of her mistress. At the extreme right a bather in the pool. Four companions kneel about the infant Moses. The garments of the bathers, draperies in green, blue and brown tones, are spread out on the balustrade, under a large Oriental umbrella. Large water-plants in the foreground on the left. The golden evening light from the left falls on the group of figures.

Canvas, oval: H. $17\frac{1}{2}$ inches; W. $23\frac{1}{4}$ inches.

Painted about 1635; the signatures on the wall to the left (now illegible) and the date 1656 are additions by a later hand.

A study (pen-drawing) for the central figures in the possession of Dr. Hofstede de Groot, The Hague.

Smith, No. 24; Dutuit, p. 47, No. 17; Michel, p. 312, No. 555; Bode R., No. 195; Klass. d. K., p. 167.

Collection of Crozat, Paris, 1751.

Collection of Duc de Choiseul, Paris, 1772.

Collection of Prince de Conti, Paris, 1779.

Collection of Boileau, Paris, 1787.

Collection of Robert de Saint-Victor, Paris, 1822.

Collection of Sir Robert Peel, Drayton Manor, England.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

83 PORTRAIT OF A YOUNG WOMAN. Bust, turned slightly to the left and looking straight before her. She wears a dark dress with a large ruff, a string of pearls around her throat and a pearl in each ear. Her dark hair is combed back from her forehead and arranged under a small cap with a lace border at the back of her head.

Canvas: H. $24\frac{3}{8}$ inches; W. $20\frac{1}{2}$ inches.

Painted about 1633.

Companion picture to No. 82.

Waagen, Vol. III, p. 207; Bode R., No. 91; Klass. d. K., p. 91.

Exhibited at Leeds, 1868.

Collection of Sir Simon Clarke, London, 1840.

Collection of Lord Northwick, Cheltenham, 1859.

Collection of Sir Robert Napier, London, 1877.

Lent by Mrs. Morris K. Jesup, New York.



PORTRAIT OF A YOUNG WOMAN BY REMBRANDT



THE GILDER HERMAN DOOMER BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

88 THE GILDER HERMAN DOOMER. Half-length. Seated, turned half-way to the right. His right hand, in shadow, holds the cloak that hangs from his left shoulder across his breast. He has a moustache and pointed beard and wears a broad-brimmed black hat upon his short hair. An unstarched plaited collar falls over his black cloak.

Signed below on the right: *Rembrandt f. 1640.*

Panel: H. 28¾ inches; W. 21¼ inches.

The companion portrait, the wife of the Gilder, Baartjen Martens, is at the Hermitage, St. Petersburg.

Exhibited at the Cent Chefs-d'œuvres, Paris, 1883.

Smith, Nos. 334, 335; Vosmaer, pp. 205, 523; Dutuit, p. 52, No. 288; Michel, pp. 270, 561; Moes, Icon. Ba., No. 2074; Bode R., No. 275; Klass. d. K., p. 254.

Anonymous Collection at Geneva.

Collection of Anthony Cousin, London, 1769.

Collection of Van Helsleuter, Paris, 1802.

Collection of Duke of Ancaster, (?)

Collection of Gentil de Chavagnac, Paris.

Collection of Duc de Morny, Paris, 1865.

Collection of Duchesse de Sesto, Madrid, 1882.

Lent by Mrs. H. O. Havemeyer, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

89 PORTRAIT OF AN OLD WOMAN. Half-length.
An old woman seated in an armchair and looking to the left, her figure turned slightly in the same direction. Her elbows rest on the arms of the chair, her hands are clasped. A close white cap with projecting shell-shaped side pieces appears under her black head-dress. She wears a wide soft gauffered ruff and narrow cuffs, a black jacket, trimmed with fur in front and on the shoulders, over a dark dress.

Signed on the right: *Rembrandt f. 1640.*

Panel: H. $27\frac{1}{8}$ inches; W. $23\frac{5}{8}$ inches.

Dutuit, p. 20; Michel, pp. 268, 561; Bode R., No. 278; Klass. d. K., p. 256.

Collection of Gerrit Muller, Amsterdam, 1827.

Collection of Comte de Robiano, Brussels, 1837.

Collection of D. Nieuwenhuys, Brussels.

Collection of Prince Demidoff, Paris, 1868.

Collection of Narischkine, Paris, 1883.

Collection of Baron de Beurnonville, Paris, 1884, 1885.

Collection of Rudolphe Kann, Paris.

Lent by Mrs. H. O. Havemeyer, New York.



PORTRAIT OF AN OLD WOMAN BY REMBRANDT



PORTRAIT OF HIMSELF BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

90 PORTRAIT OF HIMSELF. Bust, turned slightly to the right, facing the spectator. He has a light moustache and a small chin-tuft; his short hair is covered by a soft black cap. He wears a black velvet coat trimmed with fur and a white neckband. A double gold chain hangs about his shoulders.

Panel: H. 28 inches; W. $22\frac{3}{4}$ inches.

Painted about 1645.

Vosmaer, p. 544; Dutuit, p. 54, No. 158; Michel, p. 567; Bode, R., No. 260; Klass. d. K., p. 316.

Collection of the Duke of Leuchtenberg, St. Petersburg.

Lent by Mr. Herbert S. Terrell, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

91 PORTRAIT OF A GIRL (HENDRICKJE STOFFELS?). Half-length. She stands, facing the spectator, with both hands resting on the sill of a window, her crisp fair hair combed back from her forehead under a small white cap. She wears a dark-brown jacket, laced over a bodice of lighter brown, and a dark-green apron. A double row of coral beads around the throat.

Signed below in the centre: *Rembrandt f. 1645.*

Canvas: H. 39 $\frac{3}{8}$ inches; W. 33 inches.

Smith, No. 532; Dutuit, p. 21, No. 310 (?); Michel, pp. 308, 561; Bode R., No. 301; Klass. d. K., p. 323.

Exhibited at the British Gallery, London, 1818.

Collection of Greffier, Paris, 1791.

Collection of Robit, Paris, 1801.

Collection of George Hibbert, London, 1829.

Collection of Prince Demidoff, San Donato, 1880.

Gift of Mr. Martin A. Ryerson to the Art Institute, Chicago.

Lent by the Art Institute, Chicago.



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PORTRAIT OF A GIRL (HENDRICKJE STOFFELS?) BY REMBRANDT



PORTRAIT OF A YOUNG MAN BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

92 PORTRAIT OF A YOUNG MAN. Half-length. Turned to the right, seated at a table with a brown cover. With his left hand he holds some loose sheets of paper before him; his right hand, in which he grasps a pencil, rests on the edge of the table. He wears a broad-brimmed hat and a black coat over a golden-green doublet. Signed, above on the right, below the strip of canvas that has been added: *Rembrandt f. 1647* (the last figure almost illegible).

Canvas: H. $35\frac{1}{8}$ inches; W. $44\frac{3}{4}$ inches.

The various hypotheses as to the identity of the sitter, sometimes erroneously called Lombard Bramer, have no sound basis.

Exhibited at Amsterdam, 1898.

Smith, No. 338; Waagen, II, p. 280; Dutuit, p. 43, No. 314; Michel, pp. 382, 555; Bode R., No. 365; Klass. d. K., p. 345; Cat. of the Frick Collection, No. 30.

Collection of Aved, Paris, 1766..

Collection of Earl of Carlisle, Castle Howard.

Lent by Mr. H. C. Frick, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

93 A YOUNG PAINTER (JAN VAN DE CAPELLE ?). Three-quarters length. Turned to the right and looking out into the distance. His left hand holds an ink-bottle and portfolio with drawing-paper, his right a pencil with which he sketches. He wears a dark cap and a brown, fur-trimmed mantle over a doublet showing one gold-embroidered sleeve. On the right a curtain. Canvas: H. $43\frac{3}{8}$ inches; W. $33\frac{1}{2}$ inches.

Painted about 1648.

There is documentary evidence that Rembrandt painted the portrait of Jan van de Capelle, who was born 1624-25, and it is probable that this painting represents this famous sea painter, as the date corresponds with the age of the painter.

Smith Suppl., No. 27; Bode R., No. 364; Klass. d. K., p. 346.

Exhibited at the Royal Academy, London, 1899.
Collection of Lord Carrington, Wycombe Abbey.

Lent by Mr. J. Pierpont Morgan, New York.



A YOUNG PAINTER BY REMBRANDT



PORTRAIT OF HIMSELF BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

94 PORTRAIT OF HIMSELF. Half-length. Rembrandt, aged about forty-four. Turned half to the right. His right hand rests on his side, his gloved hand on a stick. He wears a small moustache and chin-tuft, and on his pale-brown hair a red net under a reddish-brown biretta with a narrow gold border. A pearl in his ear. He is dressed in a dark doublet with slashed olive-green sleeves, cut square at the throat and showing a yellow neck-cloth and the gold-embroidered collar of a fine shirt.

Signed on the right above the hand: *Rembrandt f. 1650.*

Canvas: H. $34\frac{7}{8}$ inches; W. 28 inches.

Exhibited at the Royal Academy, London, 1899.

Dutuit, p. 48, No. 163; Michel, p. 558; Waagen, II, p. 281; Bode R., No. 346; Klass. d. K., p. 319.

Collection of Sir Anthony de Rothschild, London.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

95 STUDY OF AN OLD MAN. Bust, almost full face, the head bent slightly forward to the left. He has a grizzled beard and hair and wears a red cap. His dark gown is fastened with a jeweled gold clasp over his light underdress.

Signed above on the right: *Rembrandt f. 1650.*

Canvas: H. $26\frac{3}{4}$ inches; W. 22 inches.

Bode R., No. 376; Klass. d. K., p. 366.

Lent by Mr. George J. Gould, New York.



STUDY OF AN OLD MAN BY REMBRANDT



A PHILOSOPHER BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

96 THE PHILOSOPHER. Bust, facing the spectator, the head and eyes turned to the left. Short dark-brown beard. On his head a large black cap. He wears a light-yellow doublet over a finely plaited shirt, on which hangs a gold neck-chain. Dark coat with red and gold stripes. Light brownish-gray background.

Panel: H. $24\frac{1}{4}$ inches; W. $19\frac{1}{8}$ inches.

Painted about 1650.

Bode R., No. 582; Klass. d. K., p. 365.

Collection of Maurice Kann, Paris.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

97 THE SAVANT. Nearly three-quarters length. Standing, gazing at a bust of Homer on a table at his right, his left hand rests on his side, the right on the bust of Homer. He has a beard and wears a broad flat hat and a black doublet over a white linen vestment with full sleeves. A gold chain is looped from his right shoulder to his left side.

Signed, on the table at the right: *Rembrandt f. 1653*.

Canvas: H. $54\frac{3}{8}$ inches; W. $52\frac{3}{8}$ inches.

The old description of this picture as a portrait of Pieter Cornelisz Hooft, who died in 1647, must be rejected, as there is no slightest resemblance to his features in this portrait.

Dr. Six suggests that the picture is a portrait of Torquato Tasso (*Oud Holland*, 1897, p. 4 et seq.).

It is more probably an ideal portrait of Virgil, an author known by the artist. The bust of Homer is mentioned in an inventory of Rembrandt's collection.

Smith, No. 302; Vosmaer, p. 551; Dutuit, p. 43, No. 314;

Michel, p. 555; Bode R., No. 385; Klass. d. K., p. 426.

Collection of Sir Abraham Hume, London.

Collection of Earl Brownlow, Ashbridge Park.

Collection of M. Rudolphe Kann, Paris.

Lent by Mrs. Collis P. Huntington, New York.



THE SAVANT BY REMBRANDT



THE STANDARD-BEARER BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

99 PORTRAIT OF A MAN. Three-quarters length. Standing, facing the spectator, with head turned slightly to the left. He has long brown hair and a fair moustache. Over his dull-red doublet, the square opening of which shows a plaited shirt embroidered with gold, hangs a heavy fur-trimmed cloak. Around his neck a fine gold chain and a whistle suspended from a ribbon. On his head a broad black cap. His right hand at his belt. Signed below on the left: *Rembrandt f. 1655*.

Canvas: H. $54\frac{7}{8}$ inches; W. $34\frac{1}{4}$ inches.

Dutuit, p. 50, No. 332; Michel, pp. 451, 561; Bode R., No. 448; Klass. d. K., p. 438.

Collection of Marquis de Beausset.

Collection of A. Allard, Brussels.

Collection of Prosper Crabbe, Paris, 1890.

Lent by Mr. James Ross, Montreal.



PORTRAIT OF A MAN BY REMBRANDT



PORTRAIT OF AN OLD MAN BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

100 PORTRAIT OF AN OLD MAN. Half-length.

Seated, turned to the right, his right arm resting on the arm of the chair. He has a ragged white beard, and wears a broad black velvet cap on his curly gray hair. He is wrapped in a full brown cloak, the sleeve of an under-dress of a lighter tint showing at the right wrist.

Canvas: H. $32\frac{1}{4}$ inches; W. $25\frac{1}{2}$ inches.

Painted about 1655.

Michel, p. 564; Bode R., No. 470; Klass. d. K., p. 431.

Collection of Mr. L. Lesser, London.

Collection of Mr. M. C. Waltner, Paris.

Lent by Mr. M. A. Slater, Washington, D. C.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

IOI THE SIBYL. More than half length. A young woman, seated, turned three-quarters to the right, her head bent forward, her eyes turned to the left, holding a large book on her lap with both hands. She wears a dark gown relieved by greenish reflections, a gold-colored mantle, and a light turban ornamented with precious stones and a string of pearls.

Canvas: H. $37\frac{3}{4}$ inches; W. 30 inches.

Painted about 1656.

Bode R., No. 528; Klass. d. K., p. 386.

Collection of Barnett, London, 1881.

Lent by Mr. Theo. M. Davis, Newport, R. I.



THE SIBYL BY REMBRANDT



PORTRAIT OF HIMSELF BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

102 PORTRAIT OF HIMSELF. Three-quarters length. Seated, facing the spectator. He wears a full yellow gaberdine with a red sash, a brown cloak with a white neck-cloth and gold-embroidered shoulder-straps. On his head a dark cap, under which a brown skullcap is visible. He has a short moustache, and holds a stick with a silver knob in his left hand. Dark background.

Signed, on the knob of the chair: *Rembrandt f. 1658*.

Canvas: H. 36 inches; W. 29 inches.

Smith, No. 225; Michel, pp. 434, 558; Bode R., No. 428; Moes, Icon Ba., No. 6693.58; Klass. d. K., p. 400; Cat. of Mr. H. C. Frick's Collection, No. 29.

Exhibited in London, British Institution, 1815; British Gallery, 1824; Burlington House, 1889, 1899.

Collection of the Earl of Ilchester, Melbury Park, England.

Lent by Mr. Henry C. Frick, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

103 HENDRICKJE STOFFELS. Half-length figure. Turned to the left and bending forward. She holds together with her right hand a loose dark-brown morning wrap trimmed with reddish fur. Her hair is covered with a gold-embroidered greenish-brown cap ornamented with a gold chain and precious stones. Reddish-brown background.

Signed on the right, above the shoulder: *Rembrandt f. 1660.*

Canvas: H. $29\frac{7}{8}$ inches; W. $26\frac{3}{8}$ inches.

Bode R., No. 438; Klass. d. K., p. 411.

Collection of Marquise de la Cenia, Spain.

Collection of Rudolphe Kann, Paris.

Lent by Mrs. Collis P. Huntington, New York.



HENDRICKJE STOFFELS BY REMBRANDT



THE ACCOUNTANT BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

104 THE ACCOUNTANT. Half-length. Standing figure, bent slightly forward and leaning against a table; the left hand on an open book before him; the right, holding a pen, rests on the table. He wears a bright-red cap and a reddish-brown gown with white at the neck and sleeves.

Canvas: H. 40½ inches; W. 31½ inches.

Painted about 1663.

Smith, No. 275, Suppl., No. 9; Michel, pp. 247, 561;

Bode R., No. 526; Klass. d. K., p. 502.

Exhibited at the Royal Academy, London, 1889.

Collection of Sir Joshua Reynolds, London, 1795.

Collection of Thomas Hardman, Manchester, 1838.

Collection of Mrs. Owen Roe, London.

Collection of Mr. Thomas Green, London, 1874.

Collection of Mrs. P. C. Handford, Chicago.

Lent by Mr. Charles M. Schwab, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

105 LUCRETIA STABBING HERSELF. More than half length. The figure, with head slightly inclined to the left, faces the spectator. With her right hand she points a dagger at her breast, while the uplifted left hand is extended toward the spectator. She wears a rich greenish-gold colored dress with wide sleeves and a laced bodice; around her throat a necklace of pearls and a string with a pendant; a pearl in her ear.

Signed on her left: *Rembrandt f. 1664.*

Canvas: H. 46 inches; W. 39 inches.

Smith, No. 192; Dutuit, p. 58, No. 114; Michel, pp. 489, 563; Bode R., No. 595; Klass. d. K., p. 467.

Collection of Lapeyrière, Paris, 1825.

Anonymous Collection, London, 1826.

Collection of M. Zachary, London, 1828.

Collection of Mr. J. H. Munro, Novar.

Collection of Prince Paul Demidoff, San Donato, 1880.

Anonymous Collection, London, 1889.

Lent by Mr. M. C. D. Borden, New York.



LUCRETIA BY REMBRANDT



PORTRAIT OF A MAN BY REMBRANDT

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

106 PORTRAIT OF A MAN. Bust. A man with long dark hair and a dark beard; he wears a low-crowned, broad-brimmed hat, that throws a shadow over the upper part of his face.

Signed, to the left: *Rembrandt f. 1665*.

Canvas: H. 28 inches; W. 25 inches.

Michel, p. 561; Bode R., No. 496; Klass. d. K., p. 506.

Collection of Sir William W. Knighton, London.

Collection of Mr. H. G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

REMBRANDT

CONTINUED

107 PORTRAIT OF A MAN. Bust, facing the spectator. The left hand in the black coat which envelops the figure. He wears a flat white collar, and his long dark hair is partially covered by a broad-brimmed black hat with a high crown.

Canvas: H. $23\frac{1}{4}$ inches; W. 25 inches.

Painted about 1665.

Dutuit, p. 46; Bode R., No. 495; Klass. d. K., p. 507.

Collection of Marquis of Lansdowne, London, 1883.

Collection of Mr. H. G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York.



PORTRAIT OF A MAN BY REMBRANDT



COTTAGE UNDER TREES BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

Born at Haarlem, 1628-29. Died there in 1682. Probably a pupil of Cornelius Vroom and his uncle Salomon Ruysdael. Worked at Haarlem and at Amsterdam (1657-1681). Landscape painter.

108 COTTAGE UNDER TREES. On the right a thatched cottage backed by masses of oak trees, in front of which is a field surrounded by a hedge of flowering elders growing on a rugged bank; at the side an old cart-wheel. In the door of the cottage stands a woman, and just outside are two peasants. In the distance, on the right, a second cottage with trees. Light clouds on a blue sky.

Signed at the right with the monogram *J v R*

Canvas : H. 22 $\frac{1}{8}$ inches; W. 25 $\frac{5}{8}$ inches.

Painted 1650-60.

Smith, No. 213; Waagen, Vol. IV, p. 194.

Exhibited at Manchester, 1857.

Collection of William Wells, Redleaf, 1835.

Collection of George Field, London, 1893.

Collection of Rudolphe Kann, Paris.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

109 THE SLUICE. A grass-grown road leads over a stone bridge to a woods beyond. On the left a rugged tree and a sluice or water-gate. On the right a small stream and meadow with a shepherd and a small flock of sheep. Clouded sky.

Panel: H. $15\frac{1}{4}$ inches; W. $21\frac{1}{2}$ inches.

Painted 1650-60.

Sale of E. Secrétan, Paris, 1889.

Lent by Mrs. John W. Simpson, New York.



THE SLUICE BY JACOB VAN RUISDAEL



DUNES NEAR HAARLEM BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II O DUNES NEAR HAARLEM. A view of dunes and flat country extends to the far horizon. The hollows of the foreground and middle distance are wooded. The sunlight falls in patches on the scene, lighting up a field and a number of gray and red roofed houses in the foreground. A village church with a high steeple stands further back in the shade. In the rear another sunlit field and behind it the Haarlem Sea. High sky with gray gathering clouds.

Canvas: H. $13\frac{1}{2}$ inches; W. $16\frac{3}{4}$ inches.

Painted about 1660.

Lent by Mr. W. A. Slater, Washington, D. C.

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

III WINTER LANDSCAPE. On the right a frozen canal turns to the left and leads to the distance. From the left a road follows the canal over a stone bridge at the right. On the bridge a woman wearing a white hood and a red skirt is seen from the back. On the left in the middle distance, two windmills near a cottage, and on the opposite side of the canal a village. In the foreground a wooden framework against which a man with two bundles of rushes is leaning. Standing near him is a man with a long hook. The ground is snow-covered and a frosty atmosphere pervades the scene. Dark clouded winter sky.

Signed at the right: *J. v. Ruysdael.*

Canvas: H. 20 inches; W. 25 inches.

Smith, No. 210.

Collection of M. Sydervelt, 1766.

Collection of Lapeyrière, 1825.

Collection of Sir Robert Peel.

Lent by Mr. John G. Johnson, Philadelphia.



WINTER LANDSCAPE BY JACOB VAN RUISDAEL



STORMY SEA BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II2 STORMY SEA. A pier with a beacon light at the end extends into the sea towards the left; near the end of the pier two men, one with a fish-pole in his hand. Beyond a sailing-boat, and in the distance at the right and left other craft; near the horizon a large sailing-vessel. At the left a rift in the dark clouds throws a strong light on the water.

Canvas: H. $39\frac{1}{4}$ inches; W. 48 inches.

Lent by Mr. James Ross, Montreal.

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II3 WOODS. A path winds from right to left over a wooden bridge into the depths of the wood, towards which a man and boy are advancing. The wood slopes from the left of the canvas towards the right, bounded in the foreground by a small sheet of water into which a white birch tree has fallen. Dark and cloudy sky. In the right foreground the monogram *J v R*.

Painted about 1650-60.

Canvas: H. 25 $\frac{3}{4}$ inches; W. 28 inches.

Collection von Preyer, Vienna.

Lent by Senator W. A. Clark, New York.



WOODS BY JACOB VAN RUISDAEL



THE FOREST STREAM BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II4 THE FOREST STREAM. A forest stream, with waterfall in the foreground, surrounded by rocky banks; on the right, a wooden slope with rugged oak tree. In the central background two figures driving sheep.

Signed at the right: *J v Ruisdael*.

Canvas: H. 38½ inches; W. 50½ inches.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

115 THE GNARLED OAK. A pond with swans in the foreground. On the left, hilly ground thickly wooded with oak. Open country on the right. In the centre of the canvas, in a strong light, stands a shattered oak tree. On the left, a boy and man descend a woodland path. A chain of hills in the distance on the right. Dark clouds are gathering and massing upon a light-blue sky. Signed on the left: *J v Ruisdael*.

Canvas: H. $16\frac{5}{8}$ inches; W. $26\frac{3}{4}$ inches.

Waagen, Vol. IV, p. 318.

Collection of Rev. Mr. Heath, Vicar of Enfield.

Collection of Maurice Kann, Paris.

Lent by Mr. Robert W. de Forest, New York.



THE GNARLED OAK BY JACOB VAN RUISDAEL



THE CASCADE BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II6 THE CASCADE. A little lake extends from the left of the canvas towards the right, where it forms a cascade spanned by a wooden bridge. A man wearing a red jacket, carrying a sack on his back and followed by a dog, is walking over the bridge. Three men are fishing from the left shore of the lake; on its further shore three houses stand on hilly ground. To the right an oak wood, and beyond a chain of distant hills. Dark-gray clouds in a pale-blue sky.

Signed on the lower left: *Ruisdael*.

Canvas: H. 30 inches; W. 37½ inches.

Gallery of the Duke of Mecklenburg, 1854.

Sale of Pereire, Paris, 1872.

Sale Prince Demidoff, San Donato, 1880.

Lent by Mr. M. C. D. Borden, New York.

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

II7 A WATERFALL. Above a rocky wooded hill at the right is seen the spire of a church. A rushing mountain stream emerges from the right and turns to the left in the foreground, where it forms a cascade. A shepherd leads his flock across a rustic bridge which spans the stream. At the left some fallen tree-trunks. Blue hills along the distant horizon. Dark clouds gather in the blue sky.

Signed on a rock in the centre: *J v Ruisdael.*

Canvas: H. $39\frac{3}{4}$ inches; W. 34 inches.

Smith, No. 222.

Collection of Baron Lockhorst, 1826.

Collection of Earl of Onslow, England.

Lent by Mr. Henry C. Frick, New York



A WATERFALL BY JACOB VAN RUISDAEL



THE MOUNTAIN TORRENT BY JACOB VAN RUISDAEL

THE HUDSON-FULTON CELEBRATION

JACOB VAN RUISDAEL

CONTINUED

118 THE MOUNTAIN TORRENT. On the right, a peasant with a small flock of sheep crossing a rustic footbridge over a rushing mountain torrent. On the opposite bank a field in sunshine with a peasant's cottage, before which stand two people; at the back a mountain peak with wooded slopes, and at the extreme left a second cottage. In the foreground at the left, a waterfall.

Canvas: H. $20\frac{3}{8}$ inches; W. $16\frac{3}{4}$ inches.

Painted 1660-70.

Lent by Mrs. Collis P. Huntington, New York.

THE HUDSON-FULTON CELEBRATION

SALOMON VAN RUYSDAEL

Born at Haarlem about 1635. Died there in 1670. Educated under the influence of Esaias van de Velde and Jan van Goyen. Worked at Haarlem. Landscape painter.

II9 CANAL SCENE. From the foreground a canal with several sailboats leads toward the right horizon. A road on a high bank on the left follows the water. Behind the road a group of trees and in the centre a cottage and a distant church spire. On the road a vehicle, a horseman in red and other figures. In the shadowed foreground a man mounts a ladder placed against the bank, near which lies a boat holding another man; beyond this lies a second boat carrying six persons.

Signed on the boat: *S v Ruysdael 1640*

Panel: H. $41\frac{3}{4}$ inches; W. $52\frac{1}{2}$ inches.

Lent by Mrs. Morris K. Jesup, New York.



CANAL SCENE BY SALOMON VAN RUYSDAEL



A COUNTRY ROAD BY SALOMON VAN RUYSDAEL

THE HUDSON-FULTON CELEBRATION

SALOMON VAN RUYSDAEL

CONTINUED

I20 A COUNTRY ROAD. On the left a group of trees surrounding a farm-house; before this a road, leading over a bridge, divides in the foreground to the right and left. Approaching the foreground on the right, two herdsmen with cattle; on the left, going in the opposite direction, are two horsemen, and on the bridge two vehicles. At the extreme right is a small canal and beyond it a meadow with cows and a distant church. Clouded sky.

Signed on the lower left: *S v Ruysdael 1648*

Canvas: H. $37\frac{3}{4}$ inches; W. $51\frac{1}{2}$ inches.

Property of the Metropolitan Museum of Art, New York.

THE HUDSON-FULTON CELEBRATION

SALOMON VAN RUYSDAEL

CONTINUED

I2I WINTER SCENE. A road leading to the distance along the edge of a frozen canal, with horse-sleds in the foreground. On the right a group of village houses with peasants in holiday attire and some couples on horse-back. Cold blue winter sky with stratus clouds. Signed in the centre of the canvas: *S v R 165-*. Canvas: H. 29 inches; W. 41 $\frac{1}{4}$ inches.

Property of the Metropolitan Museum of Art, New York.



WINTER SCENE BY SALOMON VAN RUYSDAEL



WINTER NEAR HAARLEM BY SALOMON VAN RUYSDAEL

THE HUDSON-FULTON CELEBRATION

SALOMON VAN RUYSDAEL

CONTINUED

I22 WINTER NEAR HAARLEM. A frozen canal fills the foreground. In the distance the city of Haarlem and the spire of the cathedral. On the left the city gate with turrets; on the ice in the foreground is a two-horse sleigh before a red-covered tent. On the right, two horsemen approach by a road on the other side of which is a second canal. In the middle foreground a group of children have fallen on the ice and beyond them is another child with a sled and a dog.

Signed on the left: *S van Ruysdael 1656*

Canvas: H. $30\frac{1}{4}$ inches; W. $44\frac{1}{2}$ inches.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

JAN STEEN

Born at Leyden about 1626. Died there in 1679. Studied at the University. Pupil of Nicolaes Knüpfer. Worked at Leyden, The Hague and at Haarlem. Painter of genre, religious and mythological subjects and portraits.

I23 KERMESSE. Near the entrance to an old tavern, above the door of which hangs the sign of the elephant, a young fiddler, standing upon a tub, plays for some dancers. In the foreground a family group, a man, woman and child, with a basket of food and a dog. The tavern stands near a stream. A boat-load of people push off from the shore; a man on the bank raises his cap with his right hand and holds out a tankard in his left as a parting salute. In the background, to the right of the tavern, are a group of trees and a bridge over the stream.

Signed on the side of the boat : *J. Steen.*

Hofstede de Groot, Nos. 641, 641a, 642.

Sale The Hague, 1770.

Sale G. Copius, The Hague, 1786.

Sale A. Meynts, Amsterdam, 1823.

Sale J. A. van Dam, Dordrecht, 1829.

Collection of H. G. Marquand, New York.

Property of the Metropolitan Museum of Art, New York



KERMESSE BY JAN STEEN



GRACE BEFORE MEAT BY JAN STEEN

THE HUDSON-FULTON CELEBRATION

JAN STEEN

CONTINUED

I24 GRACE BEFORE MEAT. A family seated under an arbor before a house; on a barrel, which serves as a table, stands a large basin of food; at the right, the father, holding his hat before his face, offers grace; opposite him sits the mother with a child on her lap; at her left stands a boy with hat in hand and head devoutly raised; in the foreground a dog licks an overturned pot. Signed on a stone at the left of the foreground: *J. Steen*. Canvas: H. 23½ inches; W. 30 inches.

Copies in the Giltza Collection, Hamburg, in the gallery at Lützschena and in the sale at Amsterdam, Dec. 9, 1902. Hofstede de Groot, No. 377.

Exhibited at the Royal Academy, London, 1885.

Collection of W. A. Hankey, Beaulieu in Hastings.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

JAN STEEN

CONTINUED

125 THE DRAINED CASK. A group of figures in a tavern. In the centre the stooping figure of a woman in a red dress with a blue jacket, who holds a bowl, while on the right a man in a gray-blue cloak tilts a cask to drain its contents; at the end of the cask an old woman strikes it with her shoe. Seated at the table at the left is a man with a red hat, holding a stein in his hand, and behind him two men in green clothes eagerly watching the wine as it flows slowly from the cask. At the left a third man lights his pipe at the table. In the background an open door through which is visible the evening sky. On a wooden partition at the left of the background the inscription: "Tis drouigh voor de maets Aef is doot den tap lopt op s(e)n ent de verbruyde krouf is vaets."

Signed on the cask: *J. Steen.*

Canvas: H. 34 inches; W. 40 inches.

Smith Suppl., No. 70; Westrheene, No. 95; Hofstede de Groot, No. 603.

Collection of M. P. Caauw, Leyden, 1768.

Collection of E. Higginson, Salmarsh Castle, Kent, 1842.

Collection of the Marquis de La Rochebousseau, Paris, 1873.

Collection of M. E. Martinet, Paris, 1896.

Lent by Mr. Charles M. Schwab, New York.



THE DRAINED CASK BY JAN STEEN



THE DANCING COUPLE BY JAN STEEN

THE HUDSON-FULTON CELEBRATION

JAN STEEN

CONTINUED

126 THE DANCING COUPLE. Under an arbor in front of a tavern a man and woman are dancing; seated at a table at the left are an old couple, a young man and woman, and nearest to the spectator a woman in a yellow jacket and blue apron, holding a child dressed in yellow who plays with a toy; seated on the right in the foreground, a man in a brown waistcoat with purple sleeves and scarlet stockings, and a woman in blue; beside them a boy with soap-bubbles; above this group two musicians with a flute and a violin. In the background, two children and a man with a bird-cage stand by a fence, and beyond him are two men and a woman and the booths of a village fair. A church spire is seen between the trees.

Signed in the lower left corner: *J. Steen 1663.*

Canvas: H. 42 inches; W. 59 inches.

Described by Sir Joshua Reynolds; Nagler; Waagen, II, p. 118; Smith, No. 150; Westrheene, 1898-99; Hofstede de Groot, No. 665.

Exhibited at the Royal Academy, London, 1881; South Kensington, London, 1891.

Collection of Col. G. Bisschop, Rotterdam, 1752; purchased by the Hopes, 1771.

Collection of Philip Henry Hope, London, 1883.

Lent by Mr. P. A. B. Widener, Philadelphia.

THE HUDSON-FULTON CELEBRATION

JAN STEEN

CONTINUED

I27 THE MERRYMAKERS. A group of diners seated about a table beneath a vine-covered trellis. In the centre of the foreground, facing the spectator, a woman in a brown dress with a blue jacket holds an empty glass in her outstretched right hand. On her right, seated on a stone balustrade, a man is playing a cithern; on the left a jovial old man, with a jug in his hand, smiles upon the spectator; behind him a clown embraces a maid who is serving the company; at her left a man playing a flute, and a smiling old man who raises a wine-glass towards a child held in the arms of an old woman; beyond them at the right, other rollicking guests. In the left of the foreground a small boy has harnessed a dog to his toy horse, and on the right is an overturned wine-jug.

Signed on the right: *J. Steen.*

Canvas: H. 57 inches; W. 53 inches.

Described by Immerzeel; Smith, No. 109; Westrheene, No. 296; Hofstede de Groot, No. 443.

Exhibited at the Royal Academy, London, 1888.

Sale G. Schimmelpenninck, Amsterdam, 1819.

Sale David Seller of London, Paris, 1889.

Lent by Mr. P. A. B. Widener, Philadelphia.



THE MERRYMAKERS BY JAN STEEN



THE GUARD-ROOM BY GERARD TERBORCH

THE HUDSON-FULTON CELEBRATION

GERARD TERBORCH

Born at Zwolle, 1617. Died at Deventer in 1681. Pupil of his father and P. Molyn; influenced by Frans Hals, Rembrandt and Velasquez. Traveled in Germany, Italy, Spain, England and France. Worked mostly at Deventer. Painter of genre and portraits.

128 THE GUARD-ROOM. A group of three cavaliers seated about a cask which serves as a table; one, seated at the right, wearing a yellow costume with a steel cuirass and a red sash, drains a large wine-glass; his plumed hat rests on his knee. On the left, a second, wearing a blue, silver-embroidered coat, sits with his back to the spectator, blowing a trumpet from which hangs a banner. Behind the cask stands a third; he wears a fur cap, has a pipe in his left hand and talks with a girl who looks over his shoulder. A dog lies on the floor.

Signed on the cask with the monogram *G. T. 1658*.

Canvas: H. $38\frac{1}{4}$ inches; W. $31\frac{1}{2}$ inches.

Exhibited at the Royal Academy, London, 1878.

Collection of Onley Savill-Onley, London.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

GERARD TERBORCH

CONTINUED

I29 LADY POURING WINE. Three half-length figures. On the left a young woman in a red jacket and a gray skirt pours wine from a pewter flagon for a man sitting on the right, who looks back towards her, as the old mother standing behind her daughter offers him a plate of food. He wears a dark suit and a large black hat.

Panel: H. $13\frac{1}{8}$ inches; W. $10\frac{5}{8}$ inches.

Smith Suppl., No. 22.

Collection of van Loon, Amsterdam, 1842.

Lent by Mr. M. C. D. Borden, New York.



LADY POURING WINE BY GERARD TERBORCH



PORTRAIT OF A YOUNG MAN BY GERARD TERBORCH

THE HUDSON-FULTON CELEBRATION

GERARD TERBORCH

CONTINUED

130 PORTRAIT OF A YOUNG MAN. Full-length.
Figure of a young man standing in a room. He is dressed in black with a long cape and wears a white lace-trimmed shirt with a deep cambric collar. At the right, his hat lies on a table with a dull-red cover of Utrecht velvet; at his left a chair. Gray background.
Canvas: H. $34\frac{1}{4}$ inches; W. $23\frac{3}{4}$ inches.
Companion piece in the same collection.
Exhibited at the Royal Academy, London, 1884.
Collection of Hon. W. F. B. Massey Mainwaring, London.

Lent by Senator W. A. Clark, New York.

THE HUDSON-FULTON CELEBRATION

GERARD TERBORCH

CONTINUED

131 PORTRAIT OF A LADY. Almost full-length. Facing the spectator. The right hand is held across her person, the left hangs at her side. At her left is a table with a blue cover. She wears a black silk dress, opening in front over a white satin skirt trimmed with gold lace. Pearls in her ears. Her hair is drawn tightly back and arranged in ringlets.

Canvas: H. $21\frac{1}{2}$ inches; W. $16\frac{5}{8}$ inches.

About 1660-65.

Collection of A. Thiem, San Remo.

Lent by Mr. Henry C. Frick, New York.



PORTRAIT OF A LADY BY GERARD TERBORCH



LANDSCAPE WITH CATTLE BY ADRIAEN VAN DE VELDE

THE HUDSON-FULTON CELEBRATION

ADRIAEN VAN DE VELDE

See also Jan van der Heyden, No. 45, and Meindert Hobbema, No. 51

Born at Amsterdam, 1635-36; died there in 1672. Pupil of his father, Willem van de Velde the elder, and Jan Wynants. Worked at Amsterdam. Painter and etcher of landscapes and animals; he also frequently painted figures in landscapes by Hobbema, Wynants, Philips Koninck, Jan Hackaert and others.

132 LANDSCAPE WITH CATTLE. At the left in the shadow of a hill, three cows and a sheep stand in a pool near a trough; a brown and white cow in the foreground is turned to the right; behind them on the shore is a brindle cow, and near by a horsewoman, in a blue dress with yellow sleeves and cap, speaks with a herdsman. In the foreground on the right, two cows and a sheep lie on the bank of the pool. In the distance a group of shepherds and a small flock of sheep. In the middle distance a castle on a hill and blue mountains along the horizon.

Signed at the left on the trough: *A. v. Velde f. 1666*

Canvas: H. 21½ inches; W. 23½ inches.

Smith, No. 137.

Collection of Philip Henry Hope, London, 1834.

Collection of Adrian Hope, sold in London, 1894.

Lent by Mr. John G. Johnson, Philadelphia.

THE HUDSON-FULTON CELEBRATION

WILLEM VAN DE VELDE

Born at Leyden, 1633. Died at Greenwich, 1677. Pupil of his father, Willem van de Velde the elder, and of Simon de Vlieger. Worked at Amsterdam and from 1673 at London. Marine painter.

133 CALM SEA. A narrow tongue of land juts forward into the canvas on the left, forming an inlet, in which two sailboats with partly reefed brown and gray sails and one small boat are seen. Two men are at work in one of the boats. A man in a dark-blue jacket and a red cap, carrying a basket on his back, is advancing toward the boats from the left. On the right in the background two more sailboats. A misty sky with warm afternoon light. In the left foreground, on a piece of wood, signed: *W. V. V.* Panel: H. 10 inches; W. 12 inches.

Lent by Mr. William T. Blodgett, New York.



CALM SEA BY WILLEM VAN DE VELDE



CALM SEA BY WILLEM VAN DE VELDE

THE HUDSON-FULTON CELEBRATION

WILLEM VAN DE VELDE

CONTINUED

I34 CALM SEA. A boat with large cream-colored sails lies in a bay extending towards the left of the canvas. A smaller boat is anchored beside it. In the left foreground a dyke fortified with piles on which are seen two men. A boat with three fishermen at work in it lies near by. A fourth man advances along the shore from the right, carrying a basket on his back. Just beyond two men are bathing off a little promontory where a sailboat has been beached. Several frigates are lying at anchor at the mouth of the bay. Afternoon light. Warm yellowish clouds in a blue sky.

Signed on a piece of wood in the foreground: *W. V. V.*
1661.

Canvas: H. 15 inches; W. 19½ inches.

Lent by Mr. M. C. D. Borden, New York.

THE HUDSON-FULTON CELEBRATION

JOHANNES VERMEER VAN DELFT

Born in Delft in 1632. Died about 1675. Pupil of Karel Fabritius. His early works show the influence of Rembrandt's school. Later his coloring became cooler, yellow and blue predominating. There are at the present time thirty-six authenticated paintings by him, of which seven are in America. Painter of genre pictures, generally with one or two figures, occasionally of landscapes, religious and mythological scenes.

135 **LADY WITH LUTE.** A young woman wearing a yellow jacket trimmed with ermine is seated behind a table. She holds a lute and looks toward a window on the left through which a strong light falls into the room. On the table before her, which has a blue-striped cover, are two music books. In front of it a chair with carved lions' heads has a deep-blue drapery thrown across it. On the left, against the wall, a leather-upholstered chair, and above it hangs a map of Europe. A blue curtain at the window.

Signed on the wall beneath the table: *Meer.*

Canvas: H. 20 $\frac{5}{8}$ inches; W. 18 $\frac{1}{8}$ inches.

From an English collection.

Lent by Mrs. Collis P. Huntington, New York.



LADY WITH LUTE BY JOHANNES VERMEER



LADY WRITING BY JOHANNES VERMEER

THE HUDSON-FULTON CELEBRATION

JOHANNES VERMEER VAN DELFT

CONTINUED

136 LADY WRITING. A lady in morning toilet, wearing a yellow jacket trimmed with ermine, sits writing at a blue-covered table on which are writing materials, a casket, and a string of pearls. She is leaning forward and turns to look at the spectator. She has pearl earrings and bows in her hair. The chair-back is ornamented with gilded lions' heads. A large dark map, only partly visible, hangs on the greenish-gray wall. The light falls on the canvas from the left, strongly illumining the head and bust of the lady.

Canvas: H. 18½ inches; W. 14½ inches.

Burger, No. 40; Havard, No. 43; Hofstede de Groot, No. 36.

Sale (probably) Amsterdam, 1696.

Sale Dr. Luchtman, Rotterdam, 1816.

Sale (probably) J. Kamermans, Rotterdam, 1825.

Sale H. Reydon and others, Amsterdam, 1872.

Sale of Comte F. de Robiano, Brussels, 1837.

Lent by Mr. J. Pierpont Morgan, New York.

THE HUDSON-FULTON CELEBRATION

JOHANNES VERMEER VAN DELFT

CONTINUED

I37 GIRL WITH WATER-JUG. Almost full length. A young woman stands in the corner of a room behind a table, holding with the left hand a water-jug placed in a basin, and with the right the open pane of a window. She wears a light-yellow bodice, dark-blue skirt, a white collar and a folded kerchief on her head. An open trinket-box lies on the table, which is covered with an Oriental carpet. A chair in the background has a blue drapery thrown over it. A map hangs on the wall above the chair.

Canvas: H. $17\frac{1}{2}$ inches; W. $15\frac{1}{2}$ inches.

Havard, No. 56; Hofstede de Groot, No. 56.

Collection of Lord Powerscourt, 1887.

Collection of Mr. Henry G. Marquand.

Property of the Metropolitan Museum of Art, New York.



GIRL WITH WATER-JUG BY JOHANNES VERMEER



THE MUSIC LESSON BY JOHANNES VERMEER

THE HUDSON-FULTON CELEBRATION

JOHANNES VERMEER VAN DELFT

CONTINUED

138 THE MUSIC LESSON. A young woman is seated in the corner of a room by a table, wearing a red jacket, blue skirt and a white folded kerchief on her head. She faces the spectator, holding a sheet of paper in her hand. A man wearing a bluish-gray cloak stands by her side, his left hand resting on her chair, his right stretched out to receive the paper. On the table are a mandolin, a music book, a Chinese vase and a glass filled with red wine. A chair with a blue cushion stands in front of the table and a second chair behind it. The light falls on the figures from a window on the left, near which hangs a bird-cage. In the background is a painting of Cupid.

Canvas: H. $15\frac{1}{4}$ inches; W. $17\frac{1}{4}$ inches.

The picture hanging on the wall appears also in a Vermeer in the National Gallery, London.

Burger, No. 9; Havard, Nos. 17, 18; Hofstede de Groot, No. 27; Catalogue of H. C. Frick Collection, No. 48.

Exhibited at the Burlington Club, London, 1900.

Sale P. de Smeth v. Alphen, Amsterdam, 1810.

Sale H. Croese, Amsterdam, 1811.

Sale C. S. Roos, Amsterdam, 1820.

Collection of Mr. Lewis Fry, Clifton, England.

Lent by Mr. Henry C. Frick, New York.

THE HUDSON-FULTON CELEBRATION

JOHANNES VERMEER VAN DELFT

CONTINUED

139 LADY WITH GUITAR. Three-quarters length. A young lady with rosy cheeks is seated near a gray wall on the left. She wears a white silk skirt and a yellow jacket trimmed with ermine, and sits facing the spectator, looking smilingly to the left. Behind her on the right, a table with a blue cover, on which three books are lying. A landscape hangs on the wall. The light comes from the right through a window hung with dark-blue curtains. Of the artist's later period.

Canvas: H. 20¼ inches; W. 17 inches.

Burger, No. 28; Hofstede de Groot, No. 26; Havard, No. 31. After Vermeer's death his widow redeemed a debt of 617 florins with this painting and "The Love Letter," now in possession of O. Beit, London.

Exhibited at the Royal Academy in London, 1892.

Sale Amsterdam, 1696.

Sale Philip v. d. Schley and D. du Pré, Amsterdam, 1817.

Collection of T. H. C. Cremer, Brussels.

Collection of Lord Iveagh, London.

Lent by Mr. John G. Johnson, Philadelphia.



LADY WITH GUITAR BY JOHANNES VERMEER



PORTRAIT OF A MAN BY JAN VERSPRONCK